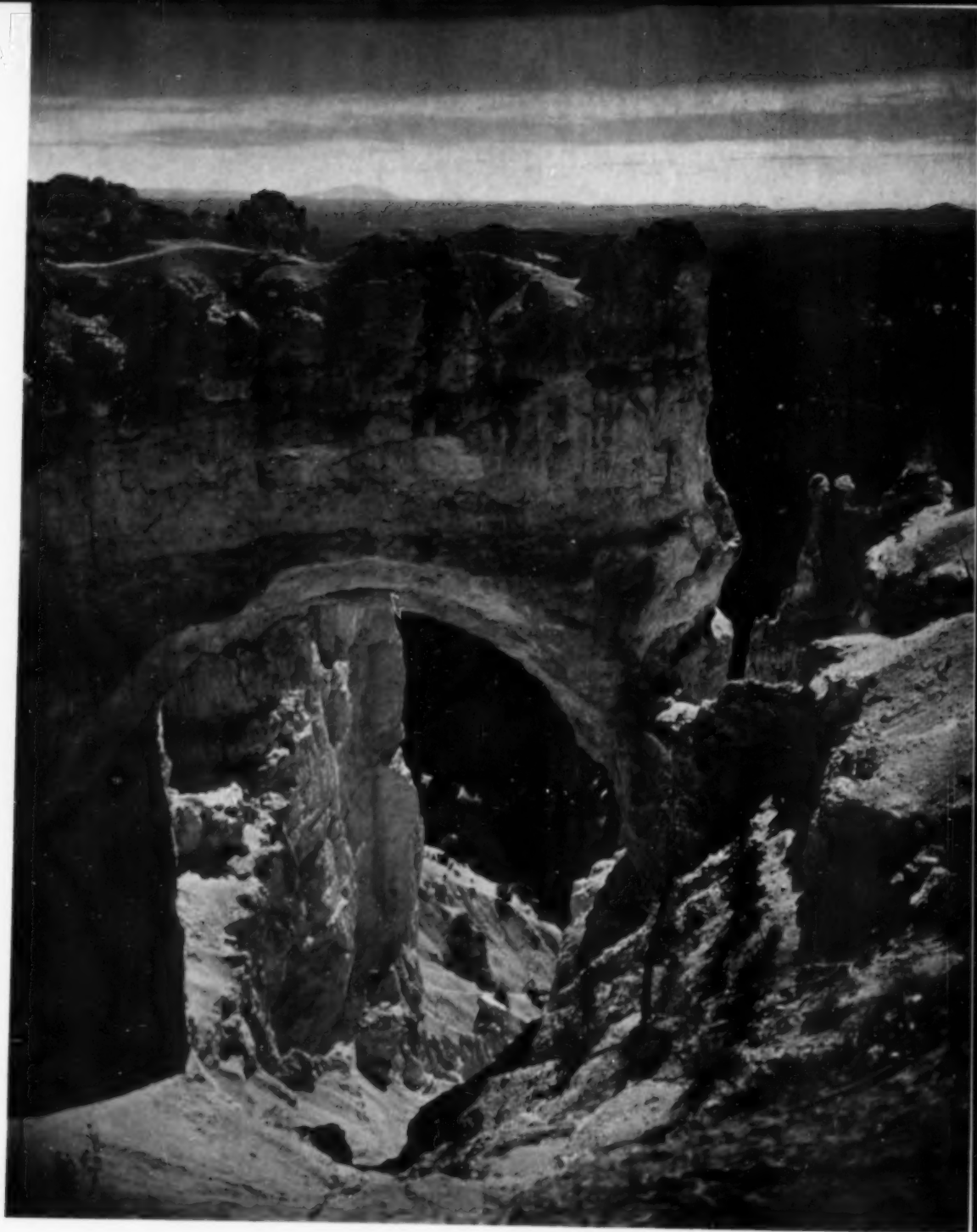


OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA



A. C. Shelton

psa
JOURNAL

Movie Specials
Rattlesnakes

Boston

Beach Ballet

VOLUME 21

•

NUMBER 8

•

AUGUST, 1955

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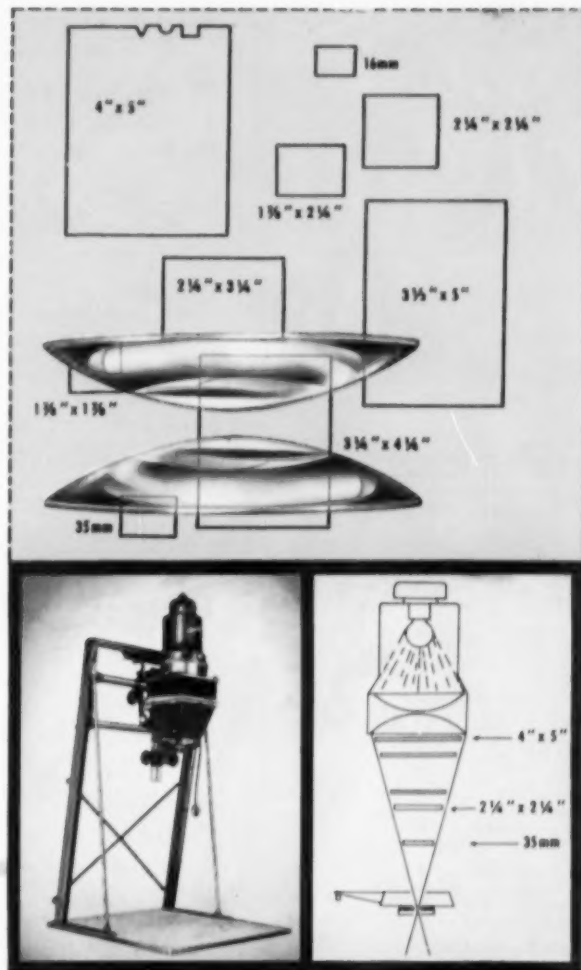
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Semantics

Odd what a difference the right word, or the wrong word, can make. Here's the matter of the DR Committeemen, named quite properly from an organizational standpoint, but how much clearer is the understanding of their place in PSA when we change the name to "Local Representative" or Local Rep. to get familiar. A committee is often a place to bury people or ideas, but a local rep is a man who is in there doing.

We met another oddity recently. For some years now a PSA Town Meeting, the invention of Boris Dobro and we assume named by him, has meant an event run by PSAers for the good of the whole community, everybody welcome, that sort of stuff. A Regional is more formal, but still run by PSAers for

An Editorial

PSAers and their friends. A Round-Up is for PSAers only. The TM and R-U both started on the West Coast and have been successful there. The Town Meeting was tried several years ago in the East and was not too well attended. Now we have discovered the reason. To the Northeast, a Town Meeting is a New England Political Institution! It is not where you have fun. They refuse to relieve a PSA Town Meeting is any different. It is. No politics. All fun. Open to all whether registered voters or not. The Valley Forge Town Meeting proved that, though they had to soft-pedal the name or the die-hard semanticists wouldn't come. So maybe after all, there is something in a name.—db.



East or Central? Anyway these are PSAers at the Great Smokies Wildflower Pilgrimage.

Whodunit?

We don't know who left a hot argument smoldering at the Silver Springs Regional, but a month later the building where the convention was held burned to the ground. The water in the Springs didn't burn! The fire was confined to the one building and reconstruction is under way so that they will be ready for our next one in 1957, as they say, "Bigger and better than ever." If you're by that way in the meantime, you will still find plenty of picture possibilities. (Salon prints had all been sent back.)

M.C.C.C. Jamboree

The big news from the Eastern Zone this month is the Metropolitan CCC's Photo Jamboree, October 29 & 30 in the Empire Hotel Broadway & 63 Street, New York City.

An outstanding program is scheduled for both days. Starting at 9:00 A.M. Saturday, Henry Barker, APSA, Dr. E. Throop Geer, APSA, and Richard B. Hunt, APSA, will demonstrate their popular print improvement and modification program by the use of

Mediobrome, the surgeon's scalpel, spotting and print finishing. Joseph Merlino, PSA, will demonstrate spotting and improving of color slides.

Dr. B. J. Kaston, one of the show stealers at the Chicago PSA Convention, with a new lecture of his popular, "Nearby and Closeup." Bruce Downes, APSA, Editor of Popular Photography with a lecture, "Color We Buy".

In addition to this excellent array of talent, the Print & Slide of the Year Contest of the MCCC and the "Critics Award" competition will be held. Saturday's activities wind up with the Annual Awards Dinner at 7:00 P.M., and will follow the same pattern that proved so popular last year.

Sunday morning the Jamboree gets underway again with print and slide clinics followed by Detroit's gift to photography, Laverne Bovair, APSA, with a completely new and different lecture on his well known table tops, in both black and white and color.

Bringing this great two day event to a fitting climax is the Dean of Pictorial Photography, Adolf Fassbender, Hon. FPSA, Hon. FRPS, Hon. Master of Photo., presenting a new lecture "Photography through the Years".

The list of personalities participating as judges, masters of ceremony and critics reads like a Who's Who of Photography.

Co-Chairmen in charge of reservations are PSAers Min Sapir and Albert Widder, they may be contacted by writing to the MCCC, 51 East 10th Street, New York 3, N. Y.

N.J. Federation of CC

Your Editor also learns of the correct date for the N. J. Federations Convention in Newark, Sunday, October 30 at the Hotel Robert Treat. I hope to have more information about this in time for the next Journal.

Vailsburg CC (NJ)

Plans are well underway for the First International Salon of the City of Newark, sponsored by the Vailsburg CC, under the chairmanship of Sam Budahazy. The Vailsburg club has received official permission from Leo Carlin, Mayor, to affix the City's name to this International. Mr. Carlin was extremely delighted that such a cultural activity was being brought to Newark and indicated his support.

Marietta PS (Ohio)

Members of the Marietta PS have enjoyed numerous club activities during the past year. Not long ago some fifteen enjoyed an afternoon of interior shooting at Campus Martius Museum, then twenty members enjoyed a delightful afternoon at the local Anchorage, former underground slave headquarters. Seventeen members made the trip to nearby Qualey and photographed such interesting things as caves, rock formations, a natural bridge and Indian relics.

This active group then participated in an outing and picnic along with members of the Twin City CCC, and the Zanesville Focolor Club.

With activities curtailed for the summer (See Eastern Zone, page 50)



Milton Goff may be trying to establish a new design for gadget bags! And TWO tripods! But what he is smiling about is that Lou Quitt has just snagged a picture of a swamp orchid with hand held speedlight, before Milton could unpack his over-packed pack.

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PSA Facts

Since most PSA business is conducted by mail it is a necessity that we know who to write for information, for help or to register a complaint. Once you understand the system it is not at all difficult.

Listed above are the officers and members of the board, the people who govern PSA. And also the address of Headquarters. If you are undecided just what province your query is in, you can always write HQ and the staff there will forward your letter to the person who can best help you. But if you will look over the list above, you can readily see the pattern. There are four vice presidents. Each has under his wing a group of operating committees. If it is a service, P. H. Oelman is the man in charge; if it is the Convention, Tim Holden is in charge. But wait, there is a Conventions VP and a

Convention Committee. So which do you write to? If you'll go a step further and look in your Directory you will find there are several people on the Convention Committee. Each of them has a specific job, though it doesn't say so there, but if any are local to you, a phone call would get you the answer. If not, write the Committee Chairman, or the Vice-President.

One exception . . . no two. If what you want to know concerns a single Division, then write the Chairman of that Division. If your problem is general in interest but to only one area, write your Zone Director.

And if we can make a suggestion . . . if you have a gripe, why not write the person in charge, or the person above him in the chain of command rather than expressing it to another member or a non-member. If you gripe in the right place you may be able to remove the cause!

The President Reports

The recent trip to Los Angeles, San Francisco and Seattle was most gratifying. It was fine to have a few hours with friends and to meet so many of the PSA'ers who are accomplishing so much for our Society, but there was a special thrill in seeing just what the chapter idea and the new setup of District Representatives means both to the men handling those jobs and to the great group of members who benefit by them.

Taking things more or less in the order of their happening, there was the Roundup at the Ambassador in Los Angeles with well over 200 PSA'ers attending a day-long program emphasizing—this time—motion pictures. While the Roundup is not a chapter and has no formal organization to help carry either the work load or the financial side, the frequent gathering of so large a part of the members in the area fulfills most of the chapter idea by providing the personal contact side that PSA has lacked so generally in the past.

Then in San Francisco where DR Gil Soules gathered nearly 50 of the leading PSA'ers of the area, there was the opportunity to tell them something of our Society's history, the efforts of recent years to increase the services to members, and some of the events and complications that have faced Headquarters and the MPD since the merger with ACL.

The attitude of that important group of members on hearing what has happened was as encouraging as anything could be and made it easy to understand why California now has more PSA members than any other state. (Membership Committees in New York will please take notice!)

If everything goes as hoped, I will see a lot of PSA'ers and other movie makers at the fine two-day meeting on October 22 and 23 staged by the Northern California Council of Motion Picture Clubs in San Francisco. It is very close to the Boston show, but such an event is a wonderful chance for any movie maker. You'll find more on it on other pages of The Journal.

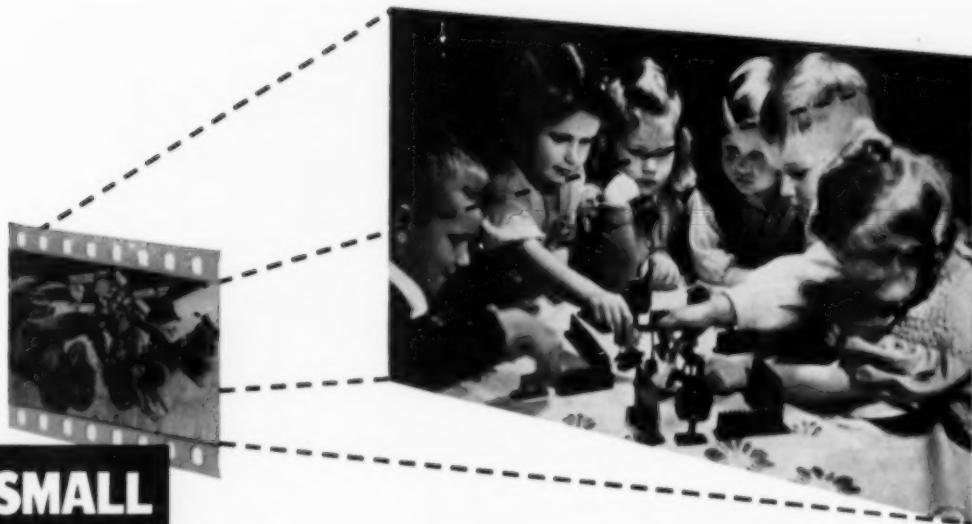
Then came Seattle and a well-planned and well-run Regional, our first in the Northwest. Once again, the eagerness of PSA'ers to get together was clearly demonstrated, and all who attended were richly rewarded. 93% of the membership in the area were on hand, and each of them came away hoping it would soon be possible to have a Seattle Area Chapter without interfering in any way with the work of the Northwest Council or any of its clubs.

You can see the gratification in the way the chapter idea takes hold everywhere it is heard: it will be a tremendous force for photography and PSA when Gene Chase and his Committee have worked out the details.

The other cause for pride in our Society is the way the Zone Director-District Representative—Local Representative plan is working. By the time the big Boston Convention is over, all hands will know just how it works and what your Local Rep can do to add to your photography.

But everything in the plans for Boston is aimed at just that—so, see you there.

NORRIS HARKNESS



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Central Zone News

Editor: Dr. Wm. W. Tribbey
1265 Union Ave., Memphis 4, Tenn.



Camera club members attending the organizational meeting of the North Central Council of Camera Clubs. Secretary-Treasurer of the newly organized Council is E. Curtis Lugg of Sioux Falls, South Dakota, seated fourth from left. President Dr. Robert M. Cochran of Omaha, Nebraska is seated sixth from left. Vice President is Francis A. Kingsbury of Ponca, Nebraska, seated fourth from right.

Photo by Omar Robbins, Wichita, Kansas

The idea of forming Councils of Camera Clubs is spreading in the Central Zone. Newest of these groups is the North Central Council of Camera Clubs. Their organizational meeting was held on May 29, at the Joslyn Memorial Museum in Omaha, Nebraska. Representatives were present from Des Moines and Sioux City, Iowa, Omaha, Lincoln, Norfolk and Ponca, Nebraska, Wichita, Kansas and Sioux Falls, South Dakota, representing 15 Clubs in this area. Invitations to join the North Central CCC have been sent to all camera clubs in the states of North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri. Robert M. Cochran, M.D. of Omaha, was elected President. Francis A. Kingsbury of Ponca, Nebraska, Vice President, and Curtis Lugg of Sioux Falls, South Dakota, Secretary-Treasurer. If your club has not been contacted, a postcard to any of the officers will bring complete information. Plans are being made to promote inter-club competitions in prints, slides, stereo and movies. The Council desires to assist member clubs in planning programs and offers help in securing speakers. The first annual invitational exhibition of all phases of photography is being planned for early 1956. President Cochran expresses the hope that formation of the new Council might help to save some of the clubs which are now going "on the rocks". Also, he feels that the new association will provide a boost for the apparently dwindling interest in black and white photography, which seems to be occurring in many clubs. Furthermore, organizations such as this introduce the possibility of having regional conventions and thus bringing top flight talent into the area for the particular benefit of photographers who cannot attend the national conventions.

The 18th annual Memphis Exhibition of Photography, sponsored by the Memphis Pictorialists will be held in October this year. Reason for changing the time from July to October was the construction of a beautiful air-conditioned addition to Brooks Memorial Art Gallery. This has only re-

cently been completed. It provides excellent facilities for a photographic show. A fine new auditorium has been built and provided with "hi fi" music. This is indeed a good place for the showing of slides. The closing date is September 29. The exhibition will open on October 9 and close October 23. Color slides will be exhibited on October 9, 12, 16, 19 and 23.

Judges for the monochrome division are Frank J. Heller, FPSA, FRPS, of Bartlesville, Oklahoma, Dr. Carroll C. Turner, FPSA and Fred Bauer, both of Memphis. Judges for the color slides will be Joe E. Kennedy, APSA of Tulsa, Oklahoma, Dr. Edward F. Skinner and the CZ editor, both of Memphis. It looks like the doctors are about to take over in Memphis!

Recently elected officers of the Memphis Pictorialists are: Fred Bauer, President, Dr. James M. Brockman, Secretary and Harry Wilson, Treasurer. Dr. Carroll C. Turner is Salon Chairman.

The Lens and Shutter Club of Omaha, Nebraska has an "Educational" program for 1955-1956; it is to be directed toward the perfection of technique in black and white photography. Following a general discussion of the photographic process, there will be lectures on dark room technique, indoor photography, outdoor photography, the negative, the print, basic composition, preparation of the print for exhibition, subject matter and action photography. Less experienced workers will be tutored by older hands. The local artists of Omaha will hold discussions with advanced workers on the compositional aspects of photography.

The Chicago Color Camera Club has won the Color Competition of the Chicago Area Camera Clubs Association for the year 1954-55. Final club standings for the first 3 were Chicago Color 611, Hawthorne 609 and Fort Dearborn-Chicago 601 points. Most recent scorings were made by George Wood, Mary F. Tucker, June Nelson and J. H. Boulet.

Annual banquet of the Chicago Area Camera Clubs Association was held at the (See Central Zone, page 44)

Who's Who Pictorially

Canadian PSA'ers have made a mighty fine showing in the Who's Who Pictorial listings for 1954. Among exhibitors having 40 or more acceptances that year, seven live in the land of the Maple Leaf. This, in your Editor's memory, is the largest number of Canadians ever to rank in the top international showmanship brackets.

Port Dover's Harry Waddle, who has twice captured the world's champion salon honors, was a bit short of the number one position in 1954, but took the eighth spot with 144 accepted prints. For the sixth year in succession, Harry, however, topped the Canadian listings, and now can boast the unequalled salon record of some fifteen hundred prints which have been given the judges' nod of approval. Truly a magnificent performance.

Second in the Canadian print marathon for 1954 was Victoria B.C.'s Jim McVie with 96 prints gracing the walls of the internationals. An accomplishment for which PSA's Associate Western Director can certainly take a deep bow.

Two Montrealers who trailed Jim McVie by only a package of prints were Walter L. Wood with 93 acceptances, and Arthur Barsky with 92. Toronto's Juris Benjamin, who that same year was also up to his neck in the professional problems of running Canada's most modern color processing laboratories, came up with a total of 89 acceptances. Most creditable too was the showing put up by Moe Segal of Montreal with 67, and Nick Ochotta of Edmonton's 36 catalogued prints.

The 1954 Who's Who Pictorial record by Canadians all goes to discount allegations so often heard in Camera Club circles, that monochrome photography is becoming a forgotten art, and is fast being superseded by color. The black and white pessimists who make these claims might find a visual rebuke on salon walls the world over. It is notable also that Canadian exhibitors responsible for the most distinguished monochrome performance in many years formulated their artistry in dark rooms spread across this broad countryside from coast to coast.

Who's Who in Color

There were splendid showings too among exhibition color slide contributors, but the top performers were mostly easterners.

New Toronto's Adolf Vignale took over the top Canadian color slide position with a total of 82 acceptances in 34 exhibitions. Dr. M. A. Chantler, who had led the Canadian field for several years and the international color field for two, dropped back to second place, with a still commendable show record of 54 slides. Lou Trapp, of Toronto, who might be regarded as Canada's most persistent and consistent exhibitionist registered a nifty fifty catalogue listing. These figures might be compared with world champion color exhibitionist Rev. H. Bielenberg of Oil City, Pa.—with a total of 96.

In nature color slide shows, a very brisk salute goes to Katherine M. McGregor of Toronto, who with a total show record of 28 slides came mighty close to hitting the jackpot position in the world's international

nature slide listings.

In sum total, Canada's performance in color slide exhibitionism during 1954 was not relatively as conspicuous as in monochrome pictorial salons.

Judging Club Monthly Competitions

One of the problems of camera clubs, large and small, across country is to arrive at an adequate judging system for monthly and yearly competitions.

Ken Cucksey, Chatham (Ont) CC, explains that after a great deal of experimentation his club arrived at the following system.

Three judges and two critics are picked for each competition. Two judges are advanced workers, and the third a beginner, object of this being to train elementary and less experienced workers for a future supply of judges for the club. The three judges are all club members. The two critics are visiting guests.

The judges award points from 1 to 6 for each print or slide submitted. The top 25% of entries are given an honor award rating.

Says Ken Cucksey . . . the system has worked out better than any previously tried.

Canada's Fast Growing Color Group

The Color Photographic Association of Canada has reported that during the past two years, its membership has almost doubled. Present membership is eleven hundred, spread through 27 branches.

Incorporated as recently as 1949 in Toronto, CPAC now has four branches in the Metropolitan Toronto district, and twelve color groups at other points in Ontario. Other branches are located in Nova Scotia, Manitoba, Alberta and British Columbia.

The Association coordinates the interests of color workers clear across Canada, and already has established affiliations in overseas countries. Many of its most prominent members are also PSA'ers, including all five of Canada's leading 1954 color exhibitionists mentioned earlier in this column. Alice Stark, a long time PSA'er, often seen at National Conventions was CPAC's first national president. CPAC has many friends and affiliations among color workers and camera clubs in the United States.

This is all by way of a deep salaam to Canada's fastest growing photo organization.

Color for Edmonton, Alta?

Word has it that Club interests in Edmonton are planning to stage an International Color Exhibition, if, that is, they can overcome "administrative difficulties". The proviso meaning "if" they can soften up some of the arduous customs routine which has deterred so many salon activities in the past.

Here's hoping the difficulties can be overcome. Edmonton already has two monochrome salons, one international, the other all-Canadian. Alberta needs a color show.

A Quarter Deck Quartette

The Pacific coast has many yacht races which provide subject matter for the camera hobbyist. One of the big races is a two-day Swift-Sure affair from Victoria, B. C. through the Juan de Fuca Strait.

If during the coming salon season you see a host of top quality prints signed by (See Canadiana, page 45)

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Western Zone News

Editor: A. H. Hilton
Route 3, Box 828, Porterville, Calif.



Floyd Evans, FPSA; Rahmel Nelson; Norris Harkness, FPSA; Mel Phegley, APSA; Fred Archer, Hon. FPSA; Leo Moore, APSA; Mac Deadrick, APSA; Merle Ewell, APSA and Al King at head table. Pix by Gerald I. Bethel.

Once more the Ambassador Hotel in Los Angeles was filled with PSA members when another Roundup was held on June 12th. As ever before, it was most successful.

There were about 250 present, with a large part of them filling the West Gold Room for the Color and Nature Division's joint programs.

Merle Ewell, APSA, Nat'l Vice Chairman of the Color Division, opened the meeting, introducing George Brauer, APSA, who was in charge. George introduced the speaker, Al King, well known art instructor, who gave an excellent lecture and demonstration of color harmony. Most everyone was amazed at his fascinating illustrations on the relationship of background color to the subject hues.

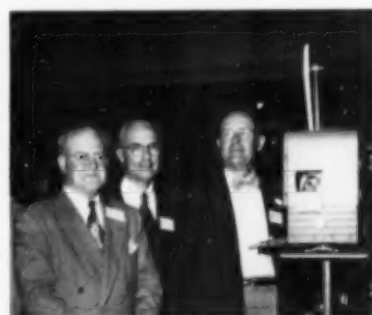
The Nature Division show, presented by Floyd Norgaard, consisted of slides made by some of the top nature exhibitors in PSA's "Who's Who in Nature". Bill Coleman, Henry Greenhood, Irma Louise Rudd, Al Leatherman, Burdette White, Eugenia Norgaard and Alfred Renfrow. Floyd Norgaard explained, as each slide was shown, how it was taken.

Otto Crader and John Barragar did the projecting. Irma Louise Rudd and Eugenia Norgaard were receptionists.

The head table at the luncheon was filled with celebrities. Norris Harkness, FPSA, President of PSA, was present and made an interesting speech. Mel Phegley, APSA, Exec. Vice President of PSA, Fred Archer, Hon. FPSA, Floyd Evans, FPSA, Shirley Hall, FPSA, George Brauer, APSA, Max Deaderich, APSA, Merle Ewell, APSA, Julian Hiett, APSA, Leo Moore, APSA, Dr. Harold Lincoln Thompson, APSA, Charles Cobun, John Lloyd, Floyd Norgaard, Charles Norona, Charles Ross, Chet Tayloe and Al King were those selected for the honorary table spots. Mr. Harkness presented a silver PSA Service Award to Winton Kelley for his outstanding efforts as publicity man in Southern California. Rommel Nelson as MC did a fine job.

Following luncheon, the Motion Picture Division, presided over by Charles Cobun, entertained with three very lovely movies made by Leo Caloia, Charles Ross and Charles Cobun.

Margaret Phegley was in charge of the



Chas. C. Cobun, Dr. Harold L. Thompson, APSA and Chas. Ross led the motion picture part of the Round-Up afternoon program.



Winton Kelley—Norris Harkness

registration desk, assisted by Ina Lank, Irene Moore, and Dorothy Nelson. Gerald Bethel, assisted by Bob Austin, took the official pictures of the Roundup. Meida Hammond of the El Camino reporting.

The PSA Western Stereo Division held their first meeting at Los Angeles recently. An outstanding and instructive stereo program was provided, featuring many exhibition slides, and discussions on stereo technique. Dr. Harold R. Lutes was chairman.

We are very proud of Boris Dobro, FPSA, FRPS, of Santa Barbara who won the gold medal at the Southwest Exhibition recently with his picture of seagulls in flight, titled "Flutter".

Plans for a photographic convention at the world-famous Fairmont Hotel in San Francisco, have just been announced.

(See Western, page 45)

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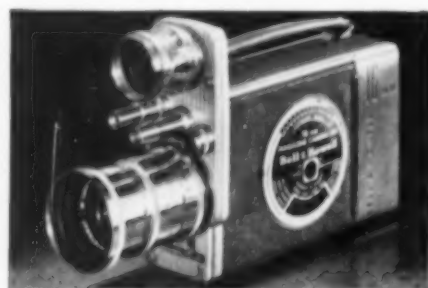
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CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

There's something about shooting with ultra-fast film under almost impossible light conditions that seems to fascinate most amateur photographers. Give 'em a camera loaded with the latest and fastest emulsion and they'll snap happily away at scenes and subjects that a barn owl equipped with 20-20 vision would have trouble seeing. Even with glasses!

That this is so has been indicated by the glad reception given each new, faster film as it hit the market.

However, it took a progressive minded group like the Bridgeport (Conn.) Camera Club to find a way to build a program around its members' natural affection for shooting pictures with fast emulsions. They did it by throwing an "Available Light Party". We think it's a pretty slick idea. It works like this:

First, a set of simple rules was drawn up by President Paul Casselman and the club officers. This was to make sure that everyone attending the party had an equal chance to participate, and that no one had any unfair advantage over anyone else. Summed up, the rules said: No tripods; No flash-guns; No supplementary lighting; and only Eastman's Tri-X Pan or its sheet film equivalent, Royal Pan, could be used. Lastly, the right was reserved to make further "on-the-spot" rules as might be considered necessary.

To act as director of the affair, the Chief Photographer of the Bridgeport Post-Telegram, Al Mathewson, was on hand. Mr. Mathewson is particularly qualified for such a deal, having pioneered in the use of available light techniques among the newspaper cameramen of Connecticut. Before the "party" started, Mr. Mathewson gave a short talk on the how and why of available light, giving his reasons for using it almost exclusively in his newspaper work.

Then the affair resolved itself into a shooting session. On hand to pose were students from a local modeling school. Also on hand was a make-up expert who contributed his talents to the shindig by making up one or two of the members for character shots.

What a pleasant shooting session that must have been! No tripods, light stands, or trailing cords to trip over. No flashbulbs flaring in one's face unexpectedly, causing a five minute siege of snow blindness!

For those who might have been unfamiliar with the characteristics of the film being used, Mr. Mathewson was available for advice on exposure and other techniques of shooting by available light. In addition, a chart showing basic developing times for leading developers was on display.

And, if anyone had forgotten to bring film, or happened to run out of same, the club had thoughtfully provided for such emergencies by having roll film of all sizes on hand. This was placed on sale, and such an enthusiastic crowd turned out for the affair, the supply was quickly exhausted!

(See Camera Clubs, page 53)



Recent winner of a Barbara Haasch Certificate is Felix W. Lamminen, Waterbury, Connecticut, for his picture entitled "Mary Ellen". Mr. Lamminen's print was exhibited at the Wilmington Salon, and is currently travelling in Portrait Portfolio #9.

Stereo judging

Judging of slides for the 1955 PSA International will be held in Weirton, W. Va., on Sept. 17 to select the stereo portion of the salon. (Each section is being judged at a different location this year.)

Tri-State Camera Council will sponsor the judging, provide quarters and assistance and promote a banquet in honor of the judges at which some of the accepted slides will be shown. Reservations for the banquet are being handled by Charles K. Arnold, Observer Publishing Co., Washington, Pa.

The judges, all with considerable experience in stereo, are Lucille Kosinke of Chicago, Jack Stolp, APSA of Rochester and Frederick T. Wiggins, Jr., of Chicago.

Stereo Division members living nearby are urged to attend the judging and banquet.

Quotable Quote—

"Lyle Downes, who preaches at every opportunity that members of PSA will get help from PSA in direct proportion to the effort they put into being hard-working members of the organization, used the material he had received from one of the Portrait Portfolios as an example of this contention. After his presentation all were convinced he was right."

—from the Butte CC Synchronizer

"A fact too often overlooked by would-be exhibitors is that photographs are made for many purposes and that a good picture for one purpose may be no good at all for another.

"It has been my experience that while exhibition judges do reject good pictures, the good pictures they reject are often ones that are good for some purpose other than for exhibiting as pictorial photographs. Exhibition photographs (and competition winning photographs too) are a special type of picture and the sooner the would-be exhibitors realize that fact, the sooner they will stop asking 'What's wrong with judges?'"

—Karl A. Baumgaertel, APSA



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PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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South of the Border

Editor: J. L. Zakany, ACFM
V. Carranza 69, Mexico, D. F.

Mexico

Rolando Oest, top exponent in Mexico of artistic female form photography, is the latest CFM member to reach the Honor Class, which now numbers 14. Sponsored by UNESCO, he took a year's course at the Paris Art Institute, and has imparted the knowledge acquired to advance members of CFM. Other prominent photographers, members of the Honor Class are: Francisco Vives, FCFM, PSAer, the man for whom it was created, so others would have a chance at the awards in Class A; Manuel Ampudia FCFM, 1st Mexican APSA, 3 star monochrome exhibitor, PSA's representative in Mexico, well known in U. S. photographic circles, present at many PSA Conventions, and winner of numerous awards in CFM Competitions; Mario Sabaté, Hon. CFM, APSA, 3 star print exhibitor, attended many PSA Conventions, a prolific winner of CFM awards, and editor of the Club Bulletin; René Cacheaux, FCFM, PSAer Ex-President (1954) of CFM, the man who set a record

in reaching the Honor Class, international exhibitor in monochrome, color and stereo and winner of many awards in club and other competitions; Antonio Pla Miracle, a painter for 20 years, ended up a photographer where his pictorial training helped him greatly to become one of Mexico's best, his rise to the Honor Class being meteoric; and Enrique Segarra, ACFM, teacher of photography, probably the biggest winner of awards in CFM competitions, recently winning five trophies and 5 honorable mentions in a single night. All have been judges of Mexico's Salons.

Juan Martinez Rogel, FCFM, in June was awarded a one AZTEC rating by CFM for monochrome prints international exhibiting.

Brazil

Foto-Cine Clube de "JABOTICABAL" the small Brazilian town with the unusual name, last April exhibited a most unusual International Salon. Entries were received from European, Indian, Mexican and South Amer-



The Council of the Photographic Society of New Zealand. Back, L to R: N. Matheson Beaumont, Laurie Thomas, Ken Newton, Len Casbolt, Russell Cooper, Dr. C. H. King. Seated, L to R: Fred Bowron, Irene Cooper, Jack Whitehead, George Chance. Photo by Mannie Robinson.

Auckland, Queen City of New Zealand, was site of the Fourth Annual Convention of the PSNZ from May 11 through 18. 155 photographers gathered for friendship and a feast of photography. Clubs from furthest south to the northernmost were represented.

Jack Whitehead of Wellington was elected president for the coming year; George Chance, vice-pres.; Irene A. Cooper, secretary; L. A. Thomas, treasurer; and Council members include N. Matheson Beaumont, F. Leonard Casbolt, Russell W. Cooper, Dr. C. H. King, Frank Hinchcliff and Kenneth A. Newton.

Camera trips covered Auckland's many features, docks, factories, parks, Zoo and the neighboring beaches and countryside. A rainy afternoon found the members shooting

members of the NZ ballet company.

Exhibited were the 9th NZ International Salon, the 4th National, Davies Natural History Salon, a PSA International Exhibit, Kodak's "100 Years of Photography" and prints belonging to Circles 1, 2, 4 and 5 of the NZ-PSA International Portfolios.

Talks were heard, Spree Wright's RLP lecture "Abstractions" was found stimulating, several films were screened and recorded greetings were played from Ray Miess, Phil Maples, Fred Kuehl and Dr. A. D. Bensusan.

Several color slide programs were given including one from the Royal narrated by Percy Harris.

Nineteen PSA members and portfolians attended.—Irene A. Cooper reporting.

ican exhibitors, but unusually, none from the U. S. A. Out of 136 accepted prints, 36 were reproduced in the catalogue, nearly 30%. So unusual that very few big city salons have equalled it.

Latin American Salons

Who's Who in May's PSA bulletin shows Mexico's 3rd International of 1954 and Santiago de Chile as the only Latin American shows approved by the Color Division. No nature Salons were approved. The Stereo Division approved only Mexico. Pictorial Division approvals were: Argentina, Chile, Cuba, Rosario, Valparaiso, Mexico and Pueblo. Thus Mexico alone was approved in three divisions. Closing for the 1955 Salon is Sept. 22nd for monochrome prints and Oct. 1st for color and stereo. Write Club Fotográfico de México, San Juan de Letran 80, México, D. F. for forms.

México's 3rd National Salon, put on by CFM, from August 25th to Sept. 20th, is restricted to that country's residents. Director José Turu C., Hon. CFM, APSA, is well known in U. S. thru having attended several PSA Conventions, and as manager of CFM's club bulletin, 1st in 1953 and 2nd in 1954 in PSA Bulletin Contests, besides many ribbons.

Rochester elects

Arthur E. Neumer of Wollensak has been elected Chairman of the Rochester Section, Technical Division of PSA for the coming year. George Eaton and William S. Shoemaker have been elected vice-chairmen, Alton J. Parker is recording secretary and James S. Moser is executive secretary.

38,100 Slides To Hospitals

During June 1955 the Color Division Hospital Project shipped 38,100 color slides, either direct to U. S. Veterans Administration Hospitals or to the American National Red Cross for distribution by them to U. S. Armed Forces Hospitals all over the world. As both the Red Cross and the V. A. want to expand the use of color slides in the hospitals, many more slides are needed. Send them to either Karl Baumgaertel or to Virginia Goldberg. Their addresses are on page 56 under CD Hospital Project.—kab.

Award Chairmen

Because the Journal requires a 30-day "lead" to get material ready for printing it is necessary to have the information concerning your Awards not later than September 25 if it is to appear in the preliminary Convention Report in the November Journal. Where there is a question of secrecy, simply type "Confidential" at the top of your paper. Data furnished us at the Convention or later will appear in the December issue of the Journal.

Keep a carbon of your story and forward it to Headquarters after the Convention, marked "Directory Information" so that the listings in the 1956 Membership Directory will be complete.

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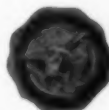
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1st Northwest Regional Convention- Seattle, June 18-19, 1955

By Bruce Carrick

Memorable is the word for the 1st Northwest Regional Convention of PSA, held Saturday and Sunday, June 18-19, in Seattle, Wash. That the convention was a resounding success is attested by the thunderous "big hand" given, at the conclusion of the conference, to Al Deane of Seattle, Wash., general chairman of the affair, by all 178 persons who were present from Oregon, Washington, Montana, Idaho, Nevada, California, and the two Canadian provinces of British Columbia and Alberta.

Heading the list of notables present were Norris Harkness, FPSA, of New York City, President of PSA, and Mel Phegley, APSA, of Glendale, Calif., Exec. Vice-president of PSA, and their respective wives Dorothy and Margaret. And with the addition of a battery of FPSA'ers and APSA'ers present, there was a plentiful supply of talent from which to draw inspiration and learning. The convention was held at Hotel New Washington, one of Seattle's finest.

Although emphasis was on color photography at the convention, black and white was not neglected. But most important of all was the opportunity the regional convention afforded PSA members, and all others in the area seriously interested in photography, to get to know one another as Jim or Susie, and in the friendliest of atmospheres to discuss one another's photographic experiences and problems.

PSA President Norris Harkness, urbane, charming, characteristic cigarette holder in hand, led off the conference with a brief message, stressing the fact that PSA was a service organization that can do a great deal for the individual member if he or she

will make the effort to take full advantage of what the Association has to offer. Tall, powerfully built Mel Phegley, Executive Vice-president of PSA, followed Harkness, and elaborated at considerable length on the scores of aids to picture makers that PSA offers, and urged members to refer constantly to those indispensable publications, the current Journal and the Membership Directory, with the lists of services and names of PSA'ers who can help you.

The morning session finished with a Color Panel, led by Lloyd Robinson, Los Angeles; at the same time, in another room, a highly successful Photo-journalism panel was held, with Hale Van Scoy, Yakima, Wash., as moderator. The Color Panel discussed such "hot" items as: Is a salon for the benefit of the exhibitor, the judges, the sponsoring club, or the public, and who should benefit most? It was generally agreed by panel and audience that salons are staged for the benefit of exhibitors as a whole. As a corollary to this, it was suggested by someone in the audience that all slides be assigned a rating or mark so that the submitter of a slide would know how well or poorly he did. Comment was made also that besides points, exhibitors would like criticism, too. After a poll of the audience was taken, it was found that 100% were for having each slide assigned a mark, or rating. One salon director present, however, objected that it would put a big burden on salon judges if comment and marks were expected for each submission.

A member of the Color Panel, Chao-Chen Yang, APSA, using two projectors and two screens, showed a series of identical slides. Of each scene shown, one was made on the new Ektachrome, and the other on the new Ansco film, Anscochrome. Not



PSAers from British Columbia and Alberta.

only were the slides made of the same size, but they were made by a lens of the same formula, using the same aperture, same speed, and without using a filter. Thus the merits and characteristics of these two new films were compared before a fascinated audience.

Saturday afternoon's session shifted to the Seattle Art Museum, where Floyd Evans, FPSA, gave an illustrated lecture on "Desert Photography". Most in the audience would never have believed that there was so much of beauty and interest in Death Valley, where all of Evans' slides were taken. Leaving the spell cast by Death Valley, the audience next came under the mesmerism of Lynn Fayman's unique brand of color photography. Lynn proved his photographic versatility by leading off with a showing of three top quality black and white prints, and then the same prints made into gorgeous Flexichromes, a process he "plugged" as being superior to Dye Transfer or Carbro.

At 7 p.m. on Saturday in the Windsor Room of the New Washington Hotel, 166 people sat down to a turkey dinner topped off with a delicious dessert. Jim Stanford, APSA, of Olympia, Wash., equally facile with camera, pen, or speech, was toastmaster at the banquet.

Ice cream of the evening's program was the address by PSA President Norris Harkness, who gave a pithy history of PSA from 1919 to 1955. He described PSA as an educational association for the promotion of photography, and with the object of showing more people how to have more fun to make more and better pictures.

Directly following Norris Harkness' address, a Union Pacific Railway motion picture "Painted Canyons" (about the southwest), made by Vincent Hunter, FPSA, of Brush Prairie, Wash., was shown. It displayed unusually good color photography. And following this, a motion picture, also in color, explained the working of the variable shutter as made by Tullio Pelligrini, San Francisco, for fitting to the Bolex movie camera.

The Sunday morning session began with an illustrated lecture entitled "Simplicity in color, technique and design", by Ernest Brooks who, despite his crew cut hair and athletic frame, has the mien and voice of a scholar, which isn't surprising when we realize that he is director of the Brooks Institute of Photography, Santa Barbara Calif. Ernest Brooks used a Visual Cast, which threw onto a screen the illustrations which he drew with pencil on a plastic plate in front of him as he lectured. Brooks gave his hearers some good advice. He told them technique will be easy and we can express



The brass arrives! With the distaff side in strength . . . we can spot Janella Evans, Dorothy Harkness, Margaret Phegley and their assistants, Floyd, Norris and Mel. Sorry we don't know all the folks in the picture. Do you?

ourselves if we simplify our methods by concentrating our efforts to one camera, one lens, one film, one film developer, one paper, one paper developer.

Next the color workers all went to a Nature Panel, whose moderator was Dr. C. W. Beidel, Bremerton, Wash. Some interesting nature slides were viewed and discussed. Those interested in Black & White went to a Pictorial Panel, whose moderator was George Kinkade, Auburn, Wash. George, who dearly loves an argument himself, opined that "When you get a bunch of experts together on a panel anything can happen. But the worst thing that can happen is that after the panel is over the members break up as friends. If there is a good fight, we can learn something." George also got off this penetrating bit of wisdom: "Technique is only a means to an end. If a fraction of the effort placed on technique was spent on taking pictures, we'd have better technique." Among those taking part in the pictorial panel was Dorothy Louise Norris, who turned out to be Dorothy Harkness, wife of PSA President, Norris Harkness. Mrs. Harkness suggested that pictorial workers "try to get some photo-journalism thinking into their work."

The convention closed about 12 noon on Sunday. However, just before it closed President Norris Harkness came forward and spoke of the evident enthusiasm manifested for a chapter of PSA in the Seattle area. He said that nothing would please him better than to see a chapter that would not compete with camera clubs or a camera council. But he said, intentionally mixing his metaphors, "he'd sooner get the bugs out of the chapter idea in other places, where it wasn't too well worked out yet, before going off half cocked here." He remarked that the Northwest Council of Camera Clubs was doing a fine job in Washington. So he suggested that a committee to study the chapter idea for this area be set up, and report back to Western Zone Director Floyd Evans. He named the following to the committee: Hale Van Scoy, George Kinkade, Chao-Chen Yang, James Stanford, Philip Brassine, Austin Seth, and Al Deane.

Before declaring the convention closed, Al Deane, general chairman of the convention, thanked all his committee members for the smooth working of all arrangements. He called attention to the fact that all PSA National officers who came to the convention, and all speakers on the program, came at their own expense, which in some cases was considerable. PSA national officers present at the convention were: Norris Harkness, FPSA, President; Mel Phegley, APSA, Exec. Vice-president; Floyd Evans, FPSA, Western Zone Director; Al Hilton, Western Zone Editor; James McVie, APSA, Associate Director for Western Canada; Charles Getzendaner, APSA, District Representative for Oregon; and Clarence Arai, District Representative for Washington.

With the convention closed at noon on Sunday, the afternoon was free for field trips and excursions. Some chose to visit local spots of interest, such as the Woodland Park zoo, but the big feature of the afternoon was the salmon barbecue. 68 persons left at 2 p.m. by chartered vehicles which were ferried on the "Willapa" across the Sound to Bremerton (an hour's ride).

No. Calif. Movie Council Plans Fiesta; San Francisco, Oct. 22-23; Open To All

A "Filming For Fun Fiesta" has been announced by the Northern California Council of Amateur Movie Clubs, to be held in San Francisco's Fairmont Hotel October 22 and 23. The jam-packed program is open to all interested in movie making at a modest registration fee of \$1.65 per adult. The Saturday evening program will feature a banquet at \$5 per plate.

This Fiesta is not a PSA function, but more than half the speakers and committee are PSAers and PSA is happy to lend the Council its support and best wishes for a fruitful gathering of filmers for fun.

The program starts Saturday morning with registration and film sessions, the official opening following the lunch period with Council Pres. N. P. Thomas, PSA, delivering the welcome. Most talks are limited to 45 minutes and include *Processing Movie Films* by Robert Sullivan of EK; *Filmo-*

Rama by Tullio Pellegrini, PSA; *Sound on Tape* by Fred Travers, Ampro; *Creating a Motion Picture* by Glen Turner, PSA; *Animation* by Paul Brundage, PSA and Gordon Robertson.

As a part of the banquet, Sal and Nadine Pizzo, PSA, will show *The Fall of the House of Usher* and Tullio Pellegrini, PSA, will screen *San Francisco in Filmorama*.

Sunday morning will be devoted to *Indoor Script Shooting* with Sal Pizzo, PSA, as director. The afternoon program will open with a screening of Kodak's film *Quality in Photographic Lenses* and will include: *Film Editing* by Jack Lewis of Kalart; a panel discussion; *The Sorcerer of Shad*, puppetoon by Glen Turner, PSA.

Othel G. Goff, PSA, 1959 Funston Ave., San Francisco 16 is in charge of advance registrations.

Bremerton's chief claim to fame is the U.S. Naval Base, which is the home of the Pacific fleet. And by special arrangement, a quick trip was made through the Base. Of course it was forbidden to take pictures. Among the warcraft seen was the battleship "Missouri", and the aircraft carriers "Lexington", "Yorktown", and "FDR". The party was bound for Twanoh State Park on the Hood Canal, where a savory salmon barbecue was awaiting prepared by the Bremerton and the F-67 Camera Clubs. A troupe of white male dancers entertained the members of the outing with their interpretation of Indian dances from the Plains, and some very colorful dances from the North Pacific Coast, as performed by the Kwakiutl and Bella Coola tribes of or near Vancouver Island. Color photographers had some pretty intriguing material to shoot at during the performance of the dances.

So great was the success of this 1st Northwest Regional Convention, and such was the enthusiasm for another one, that there is a good chance that Victoria, B. C. will be the locale of the 2nd Northwest Regional Convention. At least Jim McVie, of Victoria, was railroaded, "stampeded" is the term he prefers to use, into considering Victoria, B. C., the host city for a second regional convention in 1956, and with himself as general chairman. And already a third regional convention in 1957, tentatively slated for Forest Grove, Oregon, is being talked about.

Zeiss Contest

Thirty-two valuable prizes, topped by a Contax IIIa with f:1.5 Sonnar, are being offered by Carl Zeiss, Inc., 485 Fifth Ave., New York 17, for black and white pictures taken with postwar Zeiss Ikon equipment. There will be 14 cameras in all as prizes, plus exposure meters and flash units.

Contest closes Nov. 15 and entry forms may be obtained from Zeiss dealers or from the address above.

Photo Show first

First consumers show at the new New York Coliseum, now being built at Columbus Circle, will be the 10th Annual National Photo Show, formerly housed in the 34th St. Armory. The show is scheduled for March 30 through April 8, 1956.



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Convention To Start Day Earlier Activity Program Planned

An extra day has been added to the 1955 PSA National Convention Program, for free, no added registration charges, just added activity.

The added day, October 4th will start off with a breakfast tendered by Mayor John B. Hynes of Boston in honor of the national officers and the national and local convention officials at the Sheraton Plaza, the Convention Hotel. Gov. Christian Herter has proclaimed the whole week of the Convention as Photography Week in Massachusetts.

Following the breakfast, early registrants will embark on a bus tour to Plymouth, Duxbury and other historic and photogenic sites under the leadership of Cecil B. Atwater, FPSA. The forty-mile tour will cost \$2 and box lunches will be available at a nominal price.

The busses will leave the hotel at 10 A.M. and return at 5 P.M. Stops for pictures will be made at the Adams home in Quincy, the John and Priscilla Alden home (1640) in Duxbury, the King Caesar house (1840), the Duxbury Unitarian Church (1840), the Chestnut Street cemetery to see the graves of Myles Standish, John and Priscilla Alden, Elder Brewster and others of the original Pilgrims.

A stop will be made at Captain's Hill and the Myles Standish Monument. Lunch will be available in the park here but if weather is inclement, lunch will be served in Duxbury Church Parish House.

After lunch, Plymouth Rock, replicas of the first homes, meeting house and fort,

with guides in Pilgrim costume to answer questions and pose. If time allows the Richard Sparrow house (1640) will be visited.

Gordon A. Nowlin.

Registration

The Registration and Information Desks of the Convention will be open for business from 1 P.M. Monday until the close of the Convention. Registration is open to anyone interested in photography and is not limited to PSA members. Registration in advance can be made by mail, using the form printed in the July Journal or a similar form sent to all nearby clubs, available to other clubs in bulk on request to Marion Rich, Room 516, 201 Devonshire St., Boston 10, Mass. Your badge and activity tickets will be waiting for you at the Registration Desk when you arrive. Hotel reservations should be made direct with the Sheraton Plaza Hotel.

For those who cannot attend for the whole week, single-day registrations are available at a reduced rate. The registration fee covers all activities at the Convention except the Banquet and the field trips which are elective and for which separate tickets are available.

Dens and rooms

As is usual at PSA Conventions there will be special rooms which serve as meeting places for those with common interests and in some cases as activity centers.

Pictorial, Motion Picture and Technical Divisions will have their rooms on the

Sparkling talk on sparkling glass



June Nelson is scheduled to talk on "Lighting Glass for photography" and with her, it is a strict how-to-do-it presentation, a real demonstration punctuated by witty Dos and Don'ts that hammer home the right and wrong ways of doing things. She has given the talk many times at mid-western clubs with the results that club members started producing outstanding glass pictures.

street floor. Color, Nature, P.J. and Stereo will be on the first floor, with the Press Room which will also be Journal headquarters.

These rooms are not restricted to Division members, in fact they are provided for two purposes, as a meeting place for the Division membership, and as a place where others may get acquainted with the various activities of the Divisions and get acquainted with the "names" who make up each Division. No formal introductions are needed, your Convention badge is your passport to any Convention activity, but each room has a hospitality committee to help break the ice for newcomers. In your off moments take a break in one of the Dens and get acquainted, visit too, the ones where you are not a member, maybe you'll find you'd like to be one.

Convention program

The advance convention program in the June issue of the Journal has been modified only slightly at this time, principally by the addition of program features in a few blank spots. The talks and demonstrations listed there are enough to make the Convention attractive to any photographer. We don't plan to print a "final" program at this time because there will be some last minute additions and changes. You can pick up the final program at the registration desk.

In an organization as complex as PSA, with at least seven major interests and many subdivisions within those seven, there is bound to be some conflict of interests, two features on at the same time and you want both! The Program Committee under Pearl Rice, APSA, has done a masterful



Plymouth Rock

PSA Annual Convention—1955

Sheraton Plaza Hotel—Boston, Mass., October 5, 6, 7 and 8

Field Trip and Outing— Thursday, October 6

To Gloucester and Rockport, Mass., world famous and most picturesque fishing and art center in the country. Buses leave Sheraton Plaza at 10:00 A. M. on Thursday, Oct. 6. Lunch served (cost included in price) at beautiful Castle Hill Art Center, Ipswich, Mass. After lunch, bus trip around Cape Ann with stops at Gloucester, Eastern Point Lighthouse and Rockport for photography. Models will be on hand. Return to Sheraton Plaza before 6:00 P. M. Total Price of \$5.00 (includes transportation and lunch) Lunch only, \$2.50 (provide own transportation).

Instructions For Registration

1. Fill out registration blank completely and mail with check (made payable to—PSA Boston Convention) to Marian Rich, 201 Devonshire Street—Room 516, Boston 10, Mass. List in full all in family who plan to attend. Registration fee does not cover field trip, banquet, or excursion, but only the daily convention programs.
2. Be sure to check divisional memberships for yourself as well as members of your

family who are PSA members. Also list PSA Honors and Camera Club or business affiliation.

Upon receipt of registration a hotel reservation card will be sent to all those desiring to make advance hotel reservations.

If your registration is not acknowledged in 3 weeks—contact Marian Rich at address above.

Refund in full will be made if you cannot attend, provided Registration Chairman is notified prior to *October 1*.

Registrations must be received no later than September 21 in order to be acknowledged.

Avoid confusion and waiting in line by filling in the registration form and mail it with your check as soon as possible. Your convention credentials, tickets and programs will be ready for you to pick up at the Special Registration Desk when you arrive.

PSA DANCE

WEDNESDAY, October 5

10:00 P.M. to 1:00 A.M.

Free to all who are registered.

Sheraton Plaza Hotel Rates

Single rooms	6.85—12.00
Double rooms (double bed)	10.00—15.00
Twin beds	11.50—16.00
Suites	25.00—37.00
Family Plan—no charge for children under 14 when accompanied by parent.	
Rates at other nearby hotels from \$4.00 up.	
List of hotels and rates will be sent on request. All other hotels are within convenient walking distance of the Sheraton Plaza.	

Pre-Convention Excursion— Tuesday, October 4

A 40 mile excursion from Boston to Plymouth, with stops at historical and picturesque places en route. Stop over will be made in Plymouth for lunch. Price of \$2.00 is for transportation only. Lunch is extra. Plymouth and south shore can also be taken in on your trip east.

Additional Forms

Registration forms in quantity for use by members of PSA clubs and for those who are not PSA members may be obtained from Marian Rich, 201 Devonshire St., Room 516, Boston 10, Mass.

1955 PSA CONVENTION REGISTRATION FORM

Name		Spouse			
Last Name, Please Print or Type	First Name Initial	Child	Age		
Address		Child	Age		
City		Child	Age		
Divisional Membership: C M J N P S T		Child	Age		
Club or Business Affiliation					
FAMILY REGISTRATION 8.00 (For duration of Convention for self, spouse & children under 16) OR: INDIVIDUAL REGISTRATION 6.00 (For duration of Convention) OR: DAILY FAMILY REGISTRATION 3.00 PER DAY For days circled only—Oct. 5, 6, 7, 8 OR: DAILY INDIVIDUAL REGISTRATION 2.00 PER DAY For days circled only—Oct. 5, 6, 7, 8 BANQUET—Oct. 8—(Includes tax & tip) 6.00 FIELD TRIP & OUTING—GLOUCESTER & CAPE ANN 5.00 With transportation via bus—Oct. 6 OR: WITHOUT TRANSPORTATION 2.50 PRE-CONVENTION EXCURSION 2.00 Tuesday, October 4—Plymouth, Mass. via bus TOTAL PAYMENT		Check Proper Spaces	Amount Enclosed	No. of Tickets	Do Not Use These Spaces
Hotel Reservation Blank Desired—Yes No		ENCLOSE CHECK OR M.O. PAYABLE TO— PSA BOSTON CONVENTION MAIL TO: MARIAN RICH 201 Devonshire St., Rm. 516, Boston 10, Mass.			

Will there be any ladies with you who will not be registered at the Convention but who would like to be entertained?

How many?



Carl Balcomb a stereographer of note, will present a stereo view of the United States as it looks to a world traveler and photographer. He has been connected with the development and use of color film and stereo photography over a period of 40 years and served nine years in the stereo equipment unit of the Air Force as well as with manufacturers of stereo equipment. His stereo views of the natural beauties of the United States will prove a great inspiration to color and stereo photographers.

job in keeping such conflicts at a minimum. A majority of the talks and demonstrations have been planned to cover multiple interests. For the most part no more than four programs are on at the same time, and some of these are so highly specialized that they offer little attraction for the general member, beneficial as they might be to the specialist.

There is a minimum of business at a PSA Convention. Most of the business is conducted by the Board of Directors, all of whom are elected by the membership. There will be a National Council meeting on Thursday evening followed by a Membership Meeting. Pres. Harkness will preside over both sessions. All members should attend. There will also be Division membership meetings throughout the week and all Division members are urged to attend these.

The Honors Banquet

There are many new PSAers attending their first PSA Convention this year and some explanation of the Honors Banquet seems fitting.

The Honors Banquet is the closing event of the meeting each year, a fitting celebration of a week of fellowship. There is a speaker, usually blessed with brevity, but the high note of the evening is the awarding of PSA Honors and special awards.

The Honors and the Awards are clothed in secrecy until the announcement is made at the Banquet. Only the necessary few know who is to be honored. Those candidates for Society Honors whose nominations have met with the approval of the Honors

Committee have been notified to be present if possible to receive the coveted APSA and FPSA.

This year there will be the added filip of the PSA-Life Contest winners, the contest announced at last year's banquet by Henry Luce. Who will get the \$5,000 First Prize?

TD Exhibition

The Technical Division of PSA will sponsor a display of photographs taken for scientific purposes at the Boston Convention. Anyone is eligible to compete and PSA membership is not a requirement. Monochrome and color prints as well as color transparencies are invited. Entry forms and information are available from Henry J. Fassbender, 36 Couchman Ave., Rochester 17, N. Y.

Convention Committee

Planning and operating a convention the size of ours takes a long time and the services of a lot of people. Most of the detail work is done by a local committee made up of PSAers and camera club members in the city where the convention is held.

To coordinate the planning at the national level is the function of the Conventions Committee under the general direction of the Conventions Vice-President, T. T. Holden, APSA. National Chairman is Earle Brown, FPSA. Members of his committee include Frank Soracy in charge of finance; Pearl S. Rice, APSA in charge of programs; Ralph Mahon, APSA, exhibitions; Dr. Carroll Turner, FPSA in charge of regional conventions and the chairmen of the current local convention committee, in this case Allen Stimson, FPSA.

The national committee continues from year to year and can help the local committee with detailed plans of other conventions and point out pitfalls others have experienced.

Each of the divisions contributes a member to the several sub-committees at the national and local levels.

Allen Stimson is General Chairman for Boston. Heading up the various activities are Jack Kenner, Programs; Lee Ellis, outings; Hutson Howell, services, Nathan Pulling, public relations; Arthur Falkson, exhibitions, Harry Keelan, publications and Chalmers Emigh, finance.

In addition to the hard working committee members, there are about 65 others who will serve on the Hospitality Committee, each chosen for his or her wide acquaintance among PSAers and standing ready to facilitate introductions to aid you in broadening your acquaintance. Included among them are Pearl Rice, Don Nibbelink, Mr. & Mrs. Millard Armstrong, Frank Heller, Cecil B. Atwater, Stuart M. Chambers, Mrs. Louise Haz, Charles Kingsley, Mrs. Irma Hazelwood, Dr. E. P. Wightman, Sam Grierson, Doris Weber, Whit Hillyer, Mrs. John Mulder, Mr. & Mrs. James Dobyns, Lou Parker, Gretchen Goughnour, Bob Edgerton, Eleanor Parke Custis, Barbara Green, Al Shelton, Dr. & Mrs. B. J. Kaston, Louise Agnew, Mrs. Franke Fassbender, Olga Irish, and others.

1955 Exhibition Print Award

Time is getting short, Salon Exhibitors!

Lightest Africa



Once-dark Africa gets the enlightening treatment at the PSA Convention when that vagabond attorney from Detroit, Isadore Berger, FPSA, unveils his "Wonders of Africa in 3-D". Is gets around the world without burdening himself with much more than six pairs of socks and seven cameras. On this trip he invaded Mau Mau country, the Cape, and climbed Killimanjaro. He found his summer garb a little thin on that high mountain when he had to sleep half way up and the night was cold. His camera records not just vistas, but concentrates more on people and the ways they live and work.

Only a few weeks remain in which to compile your list of acceptances of new prints, if you wish to qualify for the 1955 Exhibition Print Award of a hundred dollars.

This award is the gift of an anonymous donor and is presented by the Pictorial Division to the person exhibiting the greatest number of new prints in international salons during the year (July 1, 1954 to June 30, 1955). It is the third and last of a series. Exhibitors must submit a complete record of each print, indicating where it has been accepted.

Only new prints are eligible—prints that have not been exhibited in an international salon prior to July 1, 1954. The date of the opening of the salon is the date governing the eligibility of prints.

The only international salons recognized are the black-and-white pictorial salons. Prints exhibited in regional or limited shows, in nature, or scientific salons, or color print acceptances are not eligible.

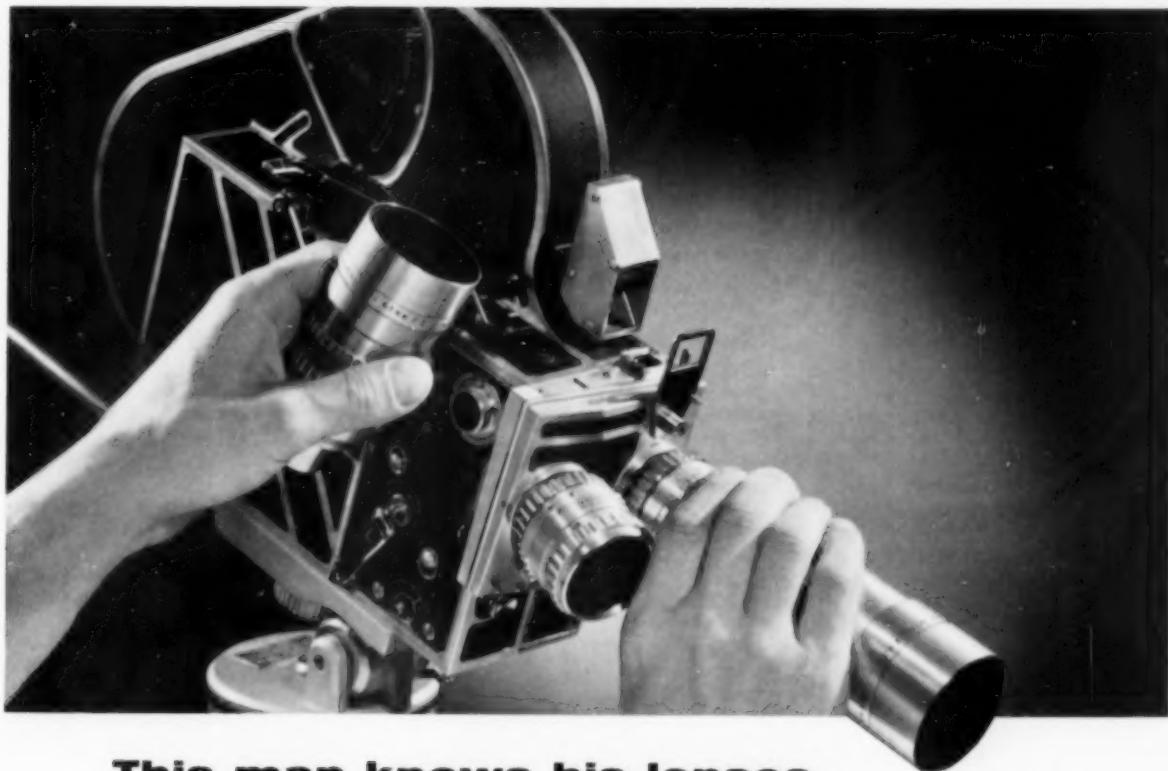
Make out your report in duplicate and send one copy to Loren M. Root, APSA, Chairman of the Pictorial Division, and one copy to C. A. Yarrington, APSA, Director of the Who's Who Listing. Do this by September 1, 1955, and if you have the top rating, the prize will be yours.

The award will be made at the PSA Convention Banquet, at Boston, in October.

Color Division Room

The CD Room at the Convention will be open each day from 9 to 12 and 1:15 to 6. All PSAers are welcome at all times. There will be Committee members on duty at all times to effect introductions or answer questions. There will be exhibits of the CD services for individuals and clubs.

A special feature of the Room will be the "Color Workshop" each morning. Experts will be on hand to answer questions and help color workers with their problems, whether technical or artistic. No question is too trivial, none too complex. You will find an answer for your problems.



This man knows his lenses ...and his movies show it

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We're proud of these lenses. They're the finest we know how to make—and we make the lenses for all Kodak cameras and projectors and likewise the optical systems for much of the most precise equipment used for industrial, scientific, and military purposes. These Cine Ektars are fully color-corrected, *Lumenized* on every air-glass surface, use rare-element glass for greater light-blending power and less dispersion. They meet the highest standards of definition, edge-to-edge sharpness, and flatness of field. They have blackened lens rims, baffled mounts, beveled flanges, and corrugated lens hoods. And more.

There's a complete range of Kodak Cine Ektar Lenses to give you the change of pace and flexibility you want. All are so completely matched in color transmission, you can switch from one focal length to another with no change in picture quality. Look them over here. Then see them at your Kodak dealer's.



Ask your Kodak dealer—or write us—for your free copy of this lens booklet C1-6. It includes full, detailed information about our superb Kodak Cine Ektar Lenses and excellent but moderately priced Kodak Cine Ektanon Lenses.

* 25mm. f/1.9 standard focal length, \$85 or \$110, depending on mount. 25mm. f/1.4, \$185 or \$195, depending on mount.

15mm. f/2.5 wide-angle, \$98.

* 40mm. f/1.6 telephoto—1½× magnification—\$129.

* 63mm. f/2.0 telephoto—2½× magnification—\$129.

102mm. f/2.7 telephoto—4× magnification—\$135.

152mm. f/4.0 telephoto lens—6× magnification—\$150.

* Can also be used as telephotos on 8mm. cameras... double magnification figure to find 8mm. magnification.

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—or, why color test strips dwell happily in a deep freezer... the leisurely emulsion that slices millimeters into milli-millimeters... the philosophy of good filters (and why their owners stay young)... transparencies for the tax assessor... how to pack a photo lab into a shoe box... and a lady who loves her Kodak Chevron Camera

Deep-freeze color

In the color processing laboratory where you have your Kodak Ektachrome Film developed, this may well have happened today:

A man took a small package from a deep freezer and carefully opened it. After checking a piece of cardboard for signs of a red dot, he removed a packet from the box and also a short strip of developed color film. The box went back in the freezer. The man then took the packet to the darkroom where the day's run of Ektachrome was being processed, opened it, and took out a short strip of undeveloped film which he attached to the film rack. A couple of hours later, the man had two developed strips of Ektachrome, the one that was just run and the one that came already processed. He put them in a densitometer and plotted points on graph paper. Then he returned to the processing room and discussed something technical with the man in charge.

What's this all about? It's just a color laboratory using our Kodak Ektachrome Processing Control Strips to make sure the processing operation is right on the button. We make these control strips by accurately exposing Ektachrome Film on sensitometers. Each strip has a series of



color patches, a gray scale, and a portrait, and they're shipped out undeveloped, 20 to a box. We also send along a precisely developed strip to use as a standard of comparison.

Why the deep freezer? As you know, the latent image on exposed film changes slightly over a period of time. Low temperature holds this change to a mini-

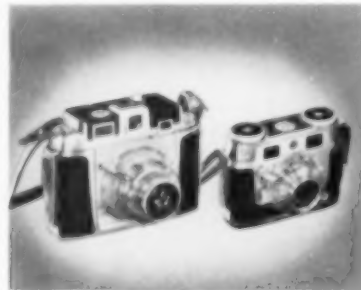
mum. So, we package these precision strips in dry ice and store them in a freezer. We even put a little indicator in the shipping package—it shows red if the temperature has gone above freezing on the way to your Ektachrome photo-finisher.

All this is a lot of trouble we don't have to go to. It's expensive, for the packaging and handling alone cost almost as much as we charge for a box of 20. But we make Kodak Ektachrome Film to the highest possible standards of quality and uniformity, and we want to do everything we can to help the color lab give you the finest possible processing job.

Complaint department

We often speak of the Kodak Chevron Camera as "a man's camera—for man-size tasks." Now comes a complaint from a feminine Chevron enthusiast in Greenwood, Miss. She has a Chevron and thinks it's wonderful. We agree, and have assured her of our devotion to the fairer sex.

The "man's camera" idea originated because the *Chevron* is a big, husky 2 1/4



x 2 1/4 camera, while most women prefer trim, compact models such as our 35mm Kodak Signet 35 Camera. Both have Kodak Ektar f/3.5 Lenses, so each stands at the top of its class. The pictures you make with them will rate "A's," too. See your Kodak dealer.

► Summertime is fill-in flash time. You'll find detailed information on the subject in the Kodak Data Book "Flash Technique," 50¢ at your Kodak dealer's.

The pleasure of filters

Kodak Wratten Filters are scientific instruments. They are also useful photographic tools. And they are devices that give a lift to the spirit.

Sure, you can take good pictures without filters. But the man who scorns filters tends to become a crabbed and narrow soul, addicted to conventional themes and routine subjects. The true filter en-



thusiast is an adventurer, an explorer who daily renews his youth.

The filter connoisseur is a man who wants to *know*. (He'll take a color shot with the right filter, for the record; then some with the wrong filters just to see what happens. Often what happens is more interesting pictorially, and he has new effects to brag about. This is one of the things that make photography exciting.)

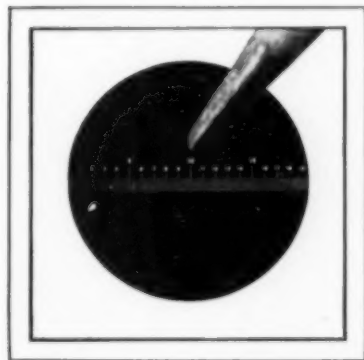
What are the right filters? For black-and-white shots, start with the Kodak Wratten K2, A, and X1, and go on from there. For color, the Kodak Skylight Filter (for open-shade shots and less "blue haze" in long-range scenics), and a variety of precise filters for Type A (photoflood-balanced) and Type F (photoflash-balanced) color films. Prices, \$1.75 up in standard series sizes. There's also an inexpensive group of solid-glass Kodak Pictorial Filters, for general black-and-white picture taking. See your Kodak dealer, build up your filter collection, and maintain your photographic youthfulness.

► Next time someone asks you how to

Sharpest Plates

synchronize an old beat-up camera for flash, do him a good turn. Just point out that for about the price of a good synchronizer, he can have a brand-new Kodak Duaflex Camera with a good color-corrected $f/8$ lens and flash unit. Then he'll have two outfits . . . and better synch, too, if his old camera is an average antique. Most flash shots are taken in the $f/16$ - $f/8$ Duaflex range.

Millimeters, sliced thin



That blunt instrument above is an ordinary pencil point. It's pointing at a reticle, made on a Kodak High Resolution Plate. This reticle fits into the eyepiece of an optical instrument, and is rather fine as reticles go. But to these special plates of ours, which will resolve more than 1,000 lines per millimeter, it's as coarse as the scale on a carpenter's rule.

(To visualize a resolving power of 1,000 lines per millimeter, take the $\frac{1}{2}$ mm period on this sentence and chop it into about 1,000 slices spaced out to make 1 mm.)

You notice we say "more than" 1,000 lines per millimeter. Truth is, we have never been able to devise a situation that drives these plates to their limit. It's too difficult to form and lay down an optical image that fine. The width of each line and space would equal the wavelength of blue light near the limit of human vision!

Kodak High Resolution Plates are of no earthly use to anybody shooting a still life for a salon. They have extreme contrast, and are only about $1/20,000$ as fast as Kodak Tri-X Roll Film. We

recommend that for normal use you choose Tri-X (or Kodak Royal Pan or Plus-X) and save yourself a lot of time. But we thought you ought to know that Kodak can make emulsions so high in resolving power that even a Kodak Ektar Lens can't squeeze all the juice out of them. And with grain so fine you can't even find it under an ordinary microscope.

Quick and timely

► It seemed to us that stereo cameras and viewers are so essential to each other they might as well go in one package. You can now get a handsome Kodak Stereo Outfit, including the Kodak Stereo Camera and Kodaslide Stereo



Viewer I, for \$97.25. A splendid gift for yourself, your best girl friend or favorite wife, or your boy or girl in college.

► We heard about a tax assessor in New Jersey who is making a complete file of Kodachrome transparencies covering all the houses in his jurisdiction. It helps make comparisons and analyses (and settles a lot of arguments). Maybe you can use Kodachrome shots of your house to settle arguments with your tax assessor. And we'll bet color slides can have a use in your business—whatever it may be.

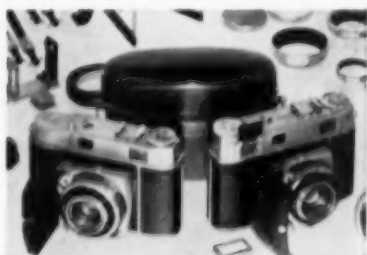
► Now you can get Kodak Ektalure Paper F (glossy) in both single and double weight—and that's a good thing, too. Here's a top-quality medium-speed enlarging paper, same basic type as

Kodak Opal but twice the speed, in the best surface for maximum detail and subject texture and maximum tonal scale. Tones beautifully; has great response to manipulation and special processing techniques. Get some; you'll like it. The double weight is best for large prints, especially those to be mounted.

► A shoe box will very nicely hold a vacation film-processing laboratory that lets you process the day's shooting the same evening. All you need is a Kodacraft Roll Film Tank (\$2.95), a 55¢ Kodak Darkroom Thermometer, a few 25¢ Kodak Tri-Chem Packs and you're in business. Add a \$1.95 Kodacraft Printing Frame and a \$1.95 Rocker Tray Set, and you can make some prints to send back home at the same time. (With a \$9.95 Kodak Day-Load Tank, a Kodak Ektachrome Processing Kit, Process E-2, and the \$9.35 Kodak Process Thermometer, you can even process your color transparencies on the spot.)

► Dunk a photographic print in a tray of Kodak Print Lacquer and it becomes practically waterproof—you can wash it with soap and water. Nice for prints that get a lot of handling. The lacquer dries almost instantly. Can, 8 oz., 78 cents.

► What's the basic difference between the new Kodak Retina IIIc and IIc Cameras? The IIIc has an $f/2$ lens, a built-in photoelectric exposure meter, and costs \$185. The IIc has an $f/2.8$ lens,



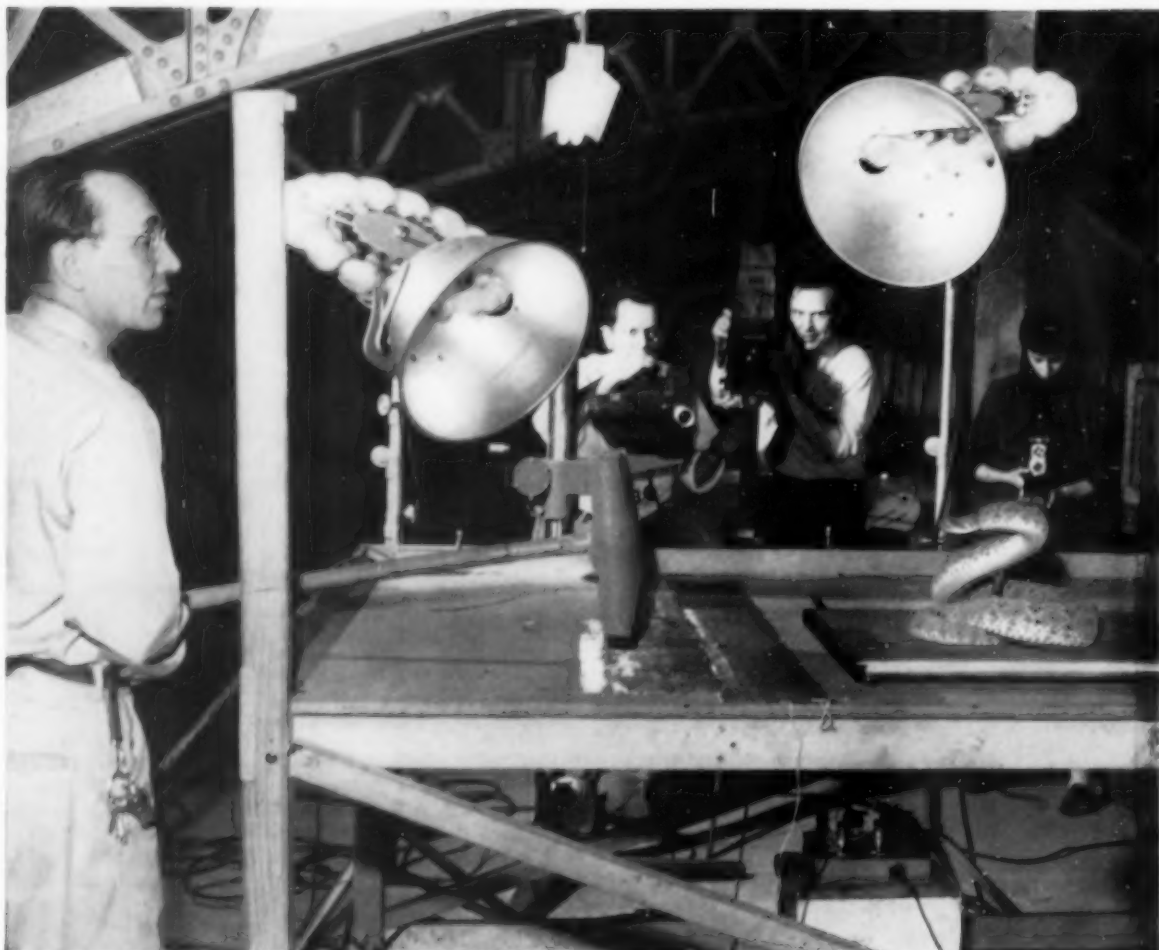
no exposure meter, and costs \$135. They take exactly the same auxiliary units, including the same wide-angle and telephoto lens components. And they're almost equally beautiful. Seen them yet? If not, it's high time you did.

► Ultra-speed Kodak Tri-X Film is now in 20-exposure 35mm magazines, 85 cents. Also in 120, 620, 127, and 828 rolls.

Prices include Federal Tax where applicable, and are subject to change without notice.

Kodak
TRADE-MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



How We Photographed A Rattlesnake's Strike*

By Henry M. Lester, FPSA

*Photographic Consultant of the
New York Zoological Society*

*Reprinted from "Animal Kingdom", publication of the New York Zoological Society, by permission. Illustrations courtesy N.Y.Z.S.



Studio—actor—crew—Location is reptile laboratory of New York Zoological Society. Herman, the hot Texan, is on stage, taking aim at the target being offered by Headkeeper Stephen Spencecock. 34 GE #31 bulbs wait Herman's cue to fire in sequence, illuminating the scene which Henry Lester waits to shoot at 2500 frames a second as Sam Dunton stands by for a Grafflex still and Helen Lester also awaits action with her Grafflex 22. Under the table can be seen the electronic trigger connected to the screen "Antenna" on the table between Herman and the target.

The hottest Texan of them all, Herman readies his armament for a strike at anybody or anything that dares to get within range of his little empire which he will defend to the death, unless he can b'uff you away, after which he will skedaddle.

Early in August of last year the Staff Photographer of the New Zoological Society telephoned me and calmly laid a problem in my lap. Sam Dunton is an old friend and his technical photographic problems are always interesting. How interesting, absorbing, difficult and at times heartbreaking neither of us realized at the moment.

For the past two years, Sam said, the Zoological Society had been making motion picture films of an educational nature, in a series devoted to the living reptiles. The latest of these was to deal with the defensive behavior of reptiles, and what the Staff Photographer was asking for was my help in producing ultra-slow motion views of a rattlesnake's strike, preferably in color. Some years ago I had photographed in the Zoological Park the flight of a hummingbird, slowing down to a lazy flapping its 80 wing beats a second. Elsewhere I had made slow motion pictures of the flight of a drone fly performing its feats at about 250 wing beats a second. To show in great detail in slow motion the swift strike of a rattlesnake would be, Sam suggested, an appropriate next step forward. And . . . so it was!

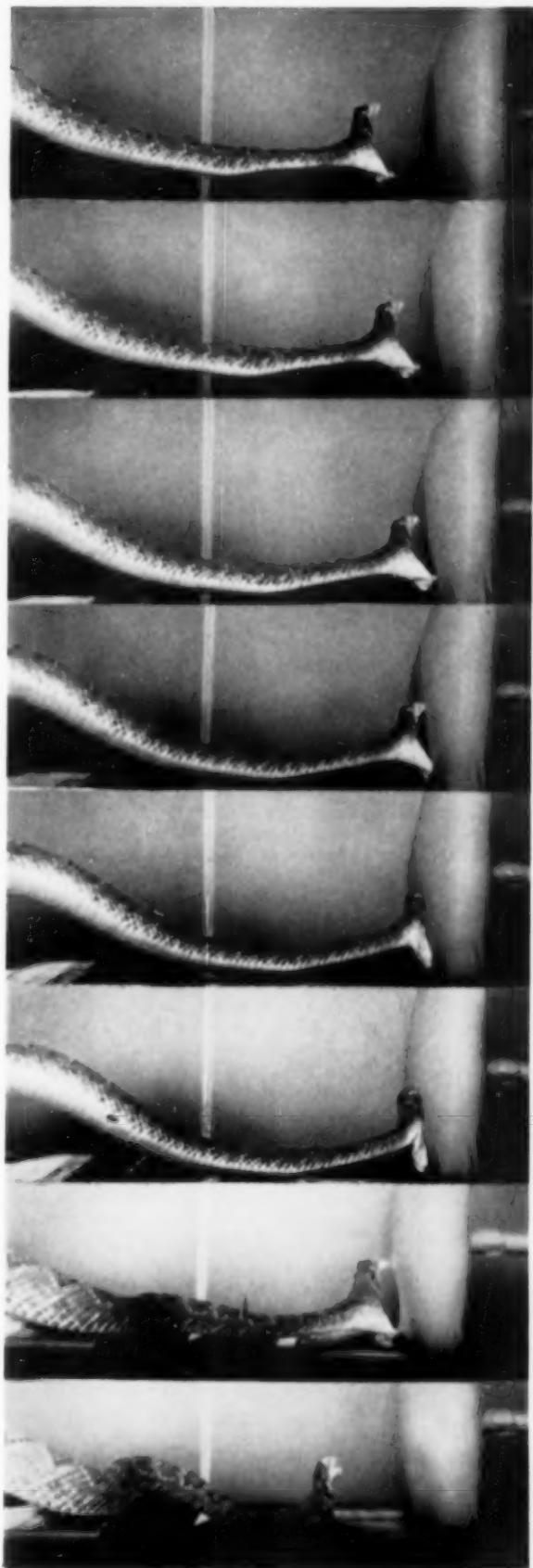
At the time, about all I knew about the strike of a rattlesnake was what I had read in the excellent article Walker Van Riper of the Denver Museum of Natural History had published in *ANIMAL KINGDOM* earlier in the year ("The Speed of a Rattlesnake's Strike," March-April, 1954). His fascinating report, based on observations, measurements and calculations, gave the total times of the strike as roughly one-quarter of a second. His high-speed photographs were clear illustrations of this action and proved that a strike *could* be recorded—in still photographs, anyway.

High-speed motion picture photography of sudden events, such as a rattlesnake's strike, is considerably more difficult than high-speed still photography because the high-speed movie camera must gather speed before the slim ribbon of film is travelling past the camera's film gate at a rate of 40 to 50 miles an hour—which it does when it is taking pictures at the rate of 2,500 to 3,000 frames per second. Such a "running in" time, while the camera gears are picking up speed, requires from one-half to three-quarters of a second, and after that the camera runs for another three-quarters to one second. Altogether, the high-speed motion picture camera whips through a 100-foot roll of film in about $1\frac{3}{4}$ seconds. A conventional motion picture camera, were it to run without stopping, would take about four minutes to use up a 100-foot roll of film.

Another complication of such an assignment as Sam Dunton was proposing is that of illumination, of which the high-speed motion picture camera requires a great deal. Taking 2,400 pictures a second calls for an enormous amount of light because each individual picture is exposed for only $1/12,000$ th of a second. A lot of light usually means a lot of heat, and that is something that a snake could not endure for any length of time. Even if it could survive the light and heat, it would not be likely to be in a mood to strike.

For the illumination problem we had a ready-made solution. Probably not altogether to the liking of the snake, but well within its tolerance. I have for years used a Continuous Flash Lighting outfit which enabled me to get high-speed motion pictures of the hummingbird, the drone fly and other subjects. It consists essentially of two large reflectors, 18 inches in diameter, within which revolve 17 large photoflash lamps that fire consecutively. The two units, flashing a total of 34 lamps, emit a total of some 3,000,000 lumens of light when their beams are superimposed on the subject. That is

Herman, the Hot Texas Diamond Back Rattler, reveals the secrets of a perfect strike in this series of frames from the one perfect movie take of months of effort. Herman triggered the exposure when he stuck his neck out too far. A word to the wise!





Polaroid test of a strike

many times the light available to us in July and August sunlight. This literally stunning illumination lasts for only one second but, since the useful running time of the camera is only about one second after it reaches peak speed, when camera and lights are synchronized we can expose 65 to 70 feet of film with an abundance of light that would be difficult to get by any other means. To secure comparable illumination with conventional lighting sources would require roughly a thousand of the bright 100-watt household lamps, a powerhouseful of electric current, miles of cables, space-consuming reflectors and auxiliary paraphernalia. The Continuous Flash outfit has the further advantage that it does not radiate much heat on the subject, the heat being largely dissipated as the firing lamps revolve, and the lighting cycle being too brief to impart to the subject more than a passing sensation of warmth.

Ordinarily, synchronizing the flashing of lamps with the run of the camera is a simple procedure. The camera has an actuating mechanism which can be adjusted to start the firing at any point of the passage of film through its gate. But inducing the rattlesnake to strike at some moment during the critical one second when the camera was at full speed and the lights were on . . . there was the rub. The impossibility, we began to think, once we were into the problem. We might as well have been playing Zero on a roulette wheel. Actually, twenty-odd Diamondbacks were flown in from Texas at various times during the course of the experiments, always with the suppliers' promises that these particular specimens were *really* "hot." They may have been "hot" by Texas standards but in the Reptile House laboratory they were merely unpredictable; if they struck, it was either before or after the single second when we were ready for them.

We formed a working team to pool all our skill and ingenuity. It included Dr. James A. Oliver, the Curator of Reptiles; Sam Dunton, the Staff Photographer; Stephen Spencecock, the Head Keeper of Reptiles; William Bridges, the Curator of Publications; and myself. For weeks we planned, photographed, confessed failure, schemed and photographed again. Targets for the snake to strike at came and went, and one of the most likely, as we thought, was no more effective than any other. Dr. Oliver offered his own legs as a target—in snake-bite-proof boots and trousers, of course—but all to no avail.

We even tried injecting some of the snakes with a hormone

to make them feel that old springtime aggressive urge. They *did* respond somewhat more actively, but not with the certainty that we needed.

And so, at a plenary session of the working team in November, it was decided to abandon the project, at least for the time being. We had run out of film and flashlamps and we felt that the snakes were tired of playing games. It seemed wise to lay the experiment aside until the spring of 1955.

Looking back, it seems probable that the late season did have something to do with our failures, for rattlesnakes are notoriously more aggressive and willing to strike in the breeding season in the spring. In any event, in March of this year Dr. Oliver received an offer of some guaranteed "hot" snakes from his supplier in Texas. The working team immediately held a conference and a suggestion made by Sam Dunton sent us into immediate action.

Since, Sam reasoned, it was the snake that made the decision when to strike or not to strike, would it not be better to start the camera, let it reach a speed somewhat slower than 3,000 frames a second in order to extend the useful running time of the film to about $1\frac{1}{2}$ seconds, and let the snake—not the camera's tripping mechanism—actuate the flashlamp circuit?

The obvious advantage of such an arrangement would be that if the snake did not strike during the run of the camera, the lights would not flash—thereby saving us 34 flashlamps worth about \$10—and the film would not be exposed in the prevailing working light, another \$10 economy.

This seemed to be a capital idea. We immediately re-assembled the photographic equipment (about half a ton of it!) and set it up in the mezzanine laboratory of the Reptile House where, under ideal conditions, we had previously worked. Sam's scheme meant that additional equipment would have to be devised to put it into effect. At first we considered using the rather conventional "electric eye" beam of light—the device that is familiar to many of us as it opens the doors at the Pennsylvania Station—and to set it so that an interruption by the snake's body would actuate the flash circuit. That idea we abandoned when we realized that too often the hand-operated target would cut into the beam and set off the lights. Instead, we decided on what is called a sensitive capacitance relay. This is in fact nothing but a very tiny broadcasting transmitter (to put it in familiar terms) with a sharply delineated zone of sensitivity. The snake's head, upon entering this zone, causes an electrical disturbance which is instantly relayed to a fast-acting electric switch that closes the flashlamp circuit. A manual adjustment was built into this device so that the sensitivity could be individually adjusted for each snake in its pre-striking position.

Many trials and errors later we embarked on a new series of attempts with a working setup that promised a flash immediately when the snake plunged forward from its coiled position. This was the closest we could get, we felt, to the workings of the snake's brain; our minds had proved incapable of anticipating the snake and its decision to strike; now electronics were to tell us when the snake made up its mind. Actually we trailed the snake's decision to strike by only a few thousandths of a second.

Our target, a foam rubber and leather-covered paint roller, could be thrust into the zone of sensitivity without actuating the relay. This of course gave us great freedom to move it in any manner deemed most likely to provoke a strike. The only thing the operator of the target had to remember was to keep his hands well back from the head of the target, not only because of the danger of being struck by the snake but because the capacitance field was so sensitive that a human finger poked into the area would set off the lights.

The snake was given a movable wooden platform about 15 by 18 inches, covered with a copper screen connected by a thin, flexible, insulated conductor to the "ground"—the

chassis of the "transmitter." The platform was on gliders and could be moved freely anywhere upon the 6-foot by 4-foot table which was our photographic stage. The technically-minded readers of this report may be interested in the circuit of the capacitance relay. It is, actually, not as complicated as it looks, and embodies well-known principles. Its "antenna" terminated in another area of copper screen stapled to the table in front of the snake's platform, and this was adjusted by trial and error to give a maximum response to the fairly small capacitance of a snake. The device could be made so sensitive that the relay was tripped by the time the swiftly-striking snake's head had penetrated the field for only about two inches.

Our next problem turned out to be the target. The one we prepared originally was a beauty—to us, but not to the snakes. That elaborately prepared device of foam rubber and leather looked pretty in test pictures and had the practical value of enabling us to present it either vertically or horizontally, giving Dr. Oliver a chance to secure evidence on a moot point: when a rattlesnake strikes, does it stab, or bite, or both? The snakes would have nothing to do with the target which suited our needs. What they really went for was a mere piece of brown cardboard, the side of one of the flashlamp cartons. At this they would strike viciously on sight, even when it was beyond their reach. We promptly threw away the glamorized target, covered a part of the carton's side with foam rubber and a much larger piece of leather so that the snake had a target worthy of its ire, and our subjects struck at it every time it was presented.

The setup, its electrical, mechanical and human components, were tried and tested. We had to learn how to handle the target: just so, not too much motion and not too little. We had to study the snakes to learn something about their individual behavior, "reach" and the level of their strikes. Two of a batch of six Western Diamondback Rattlesnakes from Texas were "hot" enough to suit us and of these, one nicknamed "Herman" was all that the heart could desire. Herman had only one thought in life and that was to sink his fangs into any moving object that came within reach. That made it slightly easier for us to synchronize the functional relationship of man, animal and a lot of machinery so that all converged upon one fraction of a single second.

Proof that we were synchronizing our efforts had to be gained by photographic means, since the snake's strike seen by the human eye in the blaze of intense light cannot be judged accurately. We mounted a Polaroid film back on a Speed Graphic camera and presented the target. The snake struck, the lights went on, and a minute later we pulled the finished print, which showed us what our high-speed camera would have seen had it been running. One of the best of the Polaroid test photographs is reproduced here. They were not all as satisfactory; some showed that the snake had tripped the mechanism too soon, some too late. Each time minute corrections and adjustments had to be made.

The work was fascinating and absorbing, but slow at best, for our snakes could not be made to rehearse indefinitely. They were obviously tired after four to six strikes and we would have to call it a day. Two or three days later they would be full of energy and strike willingly once more. Here, again, we learned something; although the lights went on and the film rolled, the third fourth and successively later strikes of even a well-rested snake were frequently shams; we saw the rattler shoot out toward the target, open his jaws partly and then, as if he changed his mind, close them and continue onward only to bump the target with his nose. In other "takes" on the motion picture film we saw the snake strike without ever opening his jaws, and even hit the target with the side of his head. It is possible that some of these ineffective strikes were the result of the blinding and confusing flash of light. But since most of them occurred late in the course of a day's experiments, fatigue probably had much to do with it. Sometimes the target was missed altogether,

but this would likely be caused by the light.

And then came THE strike, the one and only complete strike fully recorded by the high-speed motion picture camera, in color, so far as we know. It came on April 1, shortly before noon.

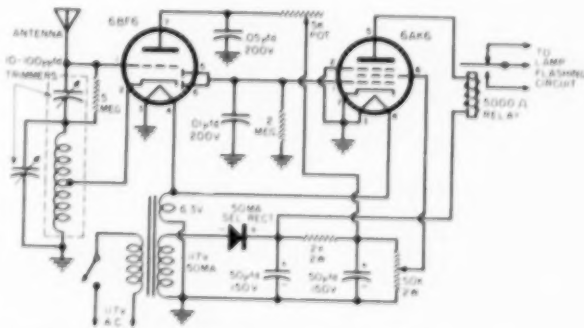
Our subject was our favorite actor, Herman, and we had pre-tested him with the Polaroid camera at the beginning of the day's work. It was nicely centered, Herman broke the electronic field early in the picture, and when we saw it we knew that we were ready. Oddly enough I think all of us had a feeling that this time we were going to get the picture, for Herman was so obviously tense and ready for anything.

The camera was sighted once more, loaded, the flashlamps given a final precautionary twist in their sockets, the electronic equipment was checked and then checked again, the way one does under nervous tension. Herman reacted to our movements, rising on his coils and holding his head in the menacing S-loop that meant business. Dr. Oliver coolly presented the target, jabbing it forward and pulling it back in the jerky, erratic fashion that we knew worked well with Herman. For perhaps ten seconds he feigned and when he sensed that one more approach of the target would unleash Herman's fury he shouted "now" and the moment we had been working for was upon us. I pressed the switch that set the camera in motion and its whirring rose to a shrill whine as the film gathered speed—20, 30, 40 miles an hour acceleration from a dead start. Close beside the camera I alone heard the sharp click of the relay and then there was a brilliant burst of light as the first flashlamps fired. The glare was too intense for full observation but from my position directly at the side of the snake I could see a gray-brown streak dart forward and the great jaws open a full 180 degrees. Dr. Oliver was more completely blinded than I and saw nothing, but he felt the full impact of the strike on the target and the solidity of the jolt told him that it was a strike squarely in the middle.

In a single second it was all over, the last flashlamps exploding and showering us with sparks . . . the comparative blackness that follows great illumination . . . and all was quiet again and Herman was back where we last had seen him, on the platform, coiled and ready for the next encounter.

Although we tried many times in the days that followed to get other aspects of the strike, the one that was recorded on April 1 turned out to be the only good and complete record obtained during all those weeks of heartbreaking—and sometimes backbreaking—efforts and frustrations. The other views were interesting but incomplete actions, usable only as supplementary or explanatory material.

Our usable film was photographed at 2,400 to 2,500 frames per second, and all in color. All the footage was accurately timed for study and measurement. Motion pictures taken at 2,400 frames (individual pictures) per second produce a "time magnification" of the action of 100 times, when pro-



Circuit of the "trigger" device. "Antenna" is connected to screen snake must cross to strike.

jected at the normal speed of 24 frames per second. In other words, when viewed on the screen, the movement of the snake appears slowed down to one one-hundredth of its actual speed. If Dr. Van Riper's calculation of the average speed of a rattlesnake's head during its strike—8.1 feet a second—is close to the rate at which our Herman struck, he will be seen on the screen lashing out ferociously at the leisurely pace of about one inch per second.

To sum it all up; the total usable footage secured by us in recording the strike of the rattlesnake came to about 100 feet of color film. To accomplish this much, required the skills and technical knowledge and ingenuity of five men over a period of seven months—to say nothing of the services of carpenters, electricians, mechanics and assistant keepers, who became as excited as the rest of us when we seemed on the verge of success, and exercised their own ingenuity in making whatever "gadgets" we required. Twenty some-odd Western Diamondback Rattlesnakes were flown up from Texas for the experiments. Six thousand feet of Kodachrome film were shot through the high-speed camera, rushed by messenger to the processing laboratory, sped back a few hours later for eager viewing by eyes that lost some of their glee as the wastebaskets began to overflow with discarded film. Some 3,000 flashlamps were fired, in lots of 34 for each exposure. A whole benchful of auxiliary equipment

had to be built, tried, discarded and replaced by new electrical and electronic devices . . . but it was worth the effort, for we got what we wanted.

Some of the special problems required specialized knowledge, and when we came to these points we received the wholehearted cooperation of the Eastman Kodak Company of Rochester, N. Y., and the Lamp Division of the General Electric Company of Nela Park, Cleveland. For the benefit of anyone else who wants to tackle this problem, it should be recorded that the flashlamps used in the Continuous Flash Lighting equipment were G.E.'s #31 Focal Plane Flash Lamps. The Kodak High-Speed Motion Picture Camera, Type III, was used throughout. It was equipped with the Kodak Cine Ektar, 25mm f/1.9 lens which exposed the Kodachrome footage at f/4.5. For an operating speed of 2,400 to 2,500 frames per second, each individual frame was exposed to the light and the action of the snake for about 1/12,000 of a second.

Precision machinery and electronics are reliable tools. But, knowing rattlesnakes as intimately as I have come to do in the past few months, it still seems astonishing and exciting to me that we were able, if only once, to bring men and machines and snake into harmony in that critical split second.

The Sterry Process

By H.J.P.

From the Australasian Photo-Review

In general photographic reading we occasionally come across a reference to one of the processes that enjoyed great popularity in the past. Many of these old formulae have, of course, become so outdated that no serious photographer would dream of using them in our modern era of finely-formulated, ready-packed chemicals. But several of the old 'recipes' had such a unique application that they might be quite profitably revived for present day use under special circumstances. One such process is that which was introduced in 1910 by the late John Sterry, F.R.P.S.

In the course of his experiments, Sterry had discovered that chromic acid, or potassium bichromate, had a peculiar effect upon the latent image. He noted that if an exposed plate or a piece of printing paper were rinsed in a very dilute solution of certain chromium salts for a few minutes and then developed in the normal way, that the range of gradation was considerably lengthened and soft prints were therefore obtainable from contrasty negatives, while a hard grade of paper was practically converted into a soft one.

Since the process is particularly applicable to the making of enlargements there is no reason why it cannot be put to good use in such cases where an accident of exposure or development had produced one of those exceptionally hard negatives that normally print, despite all efforts, in a way that is popularly known as "soot and whitewash".

The process itself is very simple. First of all, make up a stock solution as follows:

Potassium bichromate	1 oz.
Water to make	10 oz.
Ammonia (.880)	1 dr.

Practical tests showed that the undermentioned strengths of working solution were suitable; these might be found to need a slight modification with present day papers.

For bromide papers use 1 part of the bichromate stock solution in 500 to 1000 parts of water or, by measurement,

50 to 100 minims of stock solution to 10 ounces of water; for contact papers use a dilution of 10 to 50 drops in 10 ounces of water. After exposure immerse the paper for three minutes in the bichromate solution; wash for half a minute and then develop in the usual way. The actual strength of the working solution will depend to a great extent upon the individual nature of the negative. It is always best to make one or two trial exposures on the strips and try out the stronger dilution, before breaking it down any further. It will be found that, although development is somewhat slower than usual, the density is held back and the resultant print has a full range of tone values. It is not recommended to use the same developer again and again, as with each sheet of paper a small amount of bichromate is carried over into the developer.

It is important that an acid fixing bath be used as there is then less liability to staining as there is most assuredly when a strong bath of bichromate is used. Should such stains arise they must be removed by soaking the print in a saturated solution of alum after thorough fixing and washing, and then again the washing should be repeated.

The process is also applicable to the making of transparencies.

An oddity is that we note another use for bichromate, but this time in an acid solution, in the July Popular Photography. In an article by L. M. A. Roy, he tells of using out-of-date paper without fogging, in fact showed a print from paper 19 years old. Roy makes a stock solution of 20 grains of potassium bichromate in five ounces of water to which he adds about one dram of hydrochloric acid C.P. Add about four drops of this solution to each ounce of developer, more if the paper continues to show fog. It can be used with old film also.



Boston

By Oscar H. Horovitz, FACL

What to film in this city of
dignity, beauty, history and charm

THE lure of Boston is many sided.

Every American who has not visited this city, so basically a part of our national beginnings, will have imagined what it might be like. But, no matter how much you may prepare for your visit here, you cannot truly know Boston until you have trudged through its twisting streets and visited its centers of old world charm.

We who live in Boston know how rich a field it is for the filmer. We hope that your visit to our city will provide plenty

This excellent guide to Filming Boston first appeared in *Movie Makers* in 1947. Slight changes to bring it up to date have been made by the Author. The suggested titles may be used as is, modified to meet the needs of the scenes as you made them, or used as a basis for narration if you are recording your commentary. This same outline, incidentally, will work equally well for slide coverage of Boston. Those who heard Nat Felling's slide talk at the Chicago Convention will welcome these notes as reminders when they try to duplicate it.

The Author, Oscar Horovitz, is a movie maker of great talent. He started making films in 1936, started winning prizes with his films in 1943 and has kept it up. He was a Life Member of ACL and was made FACL in 1962. Last you think his record marks him as a professional, his real profession is civil engineering. He is a graduate of M.I.T., active in charitable work and public service. He is a most active member of the committee which is responsible for our fun in Boston and will be prominent on the MPD program at Boston.

of fine footage to delight you in years to come. In planning to get that footage, we ask you to remember that there are many faces to our Boston. It has the streets and architecture of the Eighteenth Century around the Boston Common. It has beautiful and dignified public buildings. It has modern structures. It has a water front. It has great colleges and schools in its immediate neighborhood. It has suburbs of historical interest and austere beauty. None should be missed by the alert movie maker.

If you come to Boston by train, be ready to walk and look until you are so tired that you will want to rest for hours. If you come by automobile, you must watch your driving through the city, because the traffic regulations are designed to place great dependence upon driving sense and courtesy and because the streets are—in the old part of the city—both narrow and winding. They were cowpaths originally, and the cows set the metes and bounds.

You will need maps, one of Greater Boston, showing the surrounding suburbs, and another, a street map of the city. A good first step is to go on a bus trip of the area. The Gray Line Tours or the Copley Motor Tours will let you see



Old and new in Copley Square—famed Trinity Church stands before the new John Hancock Life Insurance Company building in this view from the steps of the Boston Public Library.

what you will film later, as they take you well over Boston itself and into its surrounding smaller towns. The circulars provided by the Tours will give you a quick survey of what may be seen with their help. The tours start from our convention hotel. On the tours themselves, the guides are well informed. Residents will also give you very courteous help, although some of it may be of questionable value, because the city is really complex and not every Bostonian knows it well. It is wise to check information, however pleasingly given.

In filming a city, I like to start with views of the city taken from the highest suitable location. Two blocks from the Convention Hotel is the John Hancock Mutual Life Insurance Company's home office building with its excellent observation area on the 26th floor. Open Monday to Friday, 9:30 am to 4 pm, visitors are welcome without charge. To obtain special permission to film thru open windows to avoid reflections from glass, telephone (Hancock 6-6000) or visit Mrs. Joan Freedman, Public Relations Division at 200 Berkeley St. (this is the address of the building). Exciting aerial-like views of Boston and Cambridge await your camera.

But this is enough of generalities. You will find the charm of Boston yourself. Here are a few sequences suggested for your filming, after you have got some idea of the place by bus tours. You may well begin, as does Boston, at its heart and center—the area about the Boston Common.

Title. If Boston is the cultural hub of America, its own centers of charm are found around the Common.

Your own pictorial sense will suggest what you want in the way of views of the Common. It is not large, and you can choose camera positions with ease. From the Common, you will progress naturally to Beacon Hill. Here you will find the State House (for Boston is, of course, the capital of Massachusetts) which is about 150 years old, but done in the stately manner of Bulfinch. Going along Beacon Street,

you will find doorways of the Eighteenth Century. If the lighting is right, you may be able to get a convincing Kodachrome study of the interesting Colonial window glass, with a purple tinge, to be found in many of the houses.

Going up the hill to the west, you will find Louisburg Square, one of the most perfect Colonial residential areas of any large city in the country. Practically every house front is superb cine fare. The square is small, and you can find good camera viewpoints for long shots of it. In addition to Eighteenth Century doorways, you will see old iron grillwork. It is difficult to know when to stop, in recording this antique gem. On Cambridge Street is the Otis House, built in 1795.

Visiting the nearby Ritz Carleton Hotel roof, you can get some long shots for later editing into your Boston footage in appropriate places. You should film the Charles River Basin, to the west, the Boston skyline in several directions, and, as a variant to your closer views, several long shots of the Boston Common and the Public Gardens, to the east.

Title. More lively, though no less a civic center, are the Public Gardens.

Coming to the street again, you can cross to the Public Gardens, pausing to film the seal of the City of Boston, which is on their iron gates. You will want footage of the swan boats—which have been used by generations of Boston youngsters—the ducks, pigeons and other birds and the fine planting. A statue of George Washington unites the New England flavor that is Boston with the broader current of the Revolutionary War.

Title. The placid waters of Charles River Basin join the ancient culture of Beacon Hill to the modern science of Massachusetts Institute of Technology.

Turning west again, you should go over to the Charles River Basin, with its impressive views of Cambridge, across the water. It may be well to get a long shot of Massachusetts Institute of Technology, across the Basin, for it shows up best from the Boston side. The Esplanade is a beautiful stretch of road, along which you will find, on the left, the interesting real views of older Boston homes, and, to the right, the Hatch Music Shell, where the famous Boston "Pops" orchestra gives its open air concerts. Here also is the Community Boathouse, where, in season, will be found many colorful sailboats.

Title. North of the Boston Common lie the meandering streets of history.



Faneuil Hall, markets below, meeting rooms above, Cradle of Liberty.

A good place to begin this sequence is at the Park Street subway station, on the corner of Park and Tremont Streets. The Park Street Church, with a beautiful spire, will start off the tour. Next to the church is the Granary Burial Ground, with graves of John Hancock, Robert Treat Paine and Samuel Adams, three of the signers of the Declaration of Independence. Paul Revere, James Otis, the victims of the Boston Massacre and Benjamin Franklin's parents also rest here. Going up Tremont Street, you will find King's Chapel, originally a Church of England possession, which early in the days of our national independence became a Unitarian Church. It is the cradle of American Unitarianism. Its burial ground has Colonial gravestones. Its interior is still equipped with the original Church of England chancel, pews and gallery. Down School Street are the Old City Hall, the Old Corner Bookstore, built in 1712, and the Old South meeting house, dating back to 1729. Walk up Washington Street to the Old State House (1713) and, at its rear, pause for footage of the Boston Massacre sidewalk and street markings. Go on to Faneuil Hall (1763), the "Cradle of Liberty." Film its curious grasshopper weather vane and the statue of Samuel Adams, nearby. At Faneuil Hall Market (1826) you will find good marketing scenes.

A short walk will bring you to Commercial Street, which is the old business area of Boston, with its amazing congestion. You may want to return to the Parker House, for some luncheon with the still excellent Parker House rolls, or you might try Durgin-Park's or The Blue Ship Tearoom on "T" Wharf (not the Tea wharf). If you have any energy left, it should be devoted to filming Paul Revere's home and the Old North Church, where Revere displayed his famous lantern. The tower, blown down by Hurricane Carol, is in the process of being reconstructed. Nearby is the historical Copp Hill Burying Ground, facing on the harbor.



Old and new rub shoulders around the famous Boston Common.



Swan Boat in Public Garden, with old and new Boston over the trees.

Title, *Learned Cambridge lies just across the Charles River.*

You can approach Cambridge through Charlestown, as the latter place has two items of interest—the Bunker Hill Monument and the Navy Yard, where you will find "Old Ironsides." Your own knowledge of American history will have made you familiar with them. Cambridge has sheltered the heart of New England's intellectual life for many years. You will have got the long view of Massachusetts Institute of Technology during your visit to the Basin. Some closer views are rewarding. Harvard University and Radcliffe College offer fine architecture. Harvard Yard is old and dignified. In Cambridge are Longfellow's home (used by General Washington as a headquarters in the War of the Revolution) and houses lived in by other literary figures. Before you know it, you will be ready to give up filming for the day and hunt for dinner and rest.

Title, *Cultural Boston is fond of Huntington Avenue.*

Follow Huntington Avenue out to the Museum of Fine Arts. The building is excellent and its surroundings are delightful. On the Huntington Avenue side is the Dallin statue, *Appeal to the Great Spirit*, which will provide a good shot. The Museum's rear view is pleasing. Here is a statue of John Endicott. Returning to the center of Boston down Huntington Avenue, you will find Northeastern University, the Opera House, Symphony Hall, Horticultural Hall, the Mechanics Building and the Christian Science Mother Church and Publishing House. Close to our convention hotel in Copley Square you will find the Public Library, Trinity (Episcopal) Church, with a statue of the great preacher, Phillips Brooks. Old South Church (1669), one of the most ancient structures in Boston, is nearby.

The number of sequences devoted to the suburbs of Boston must depend upon the time at your disposal. The Tours circulars will tell you what you may want to film. Lexington, with its Battle Green and the Minute Man statue, is rich in historical interest, as is Concord. Sudbury has the Wayside Inn.

One problem in filming Boston is the lighting. Some of the most interesting buildings, from the historical viewpoint, are overshadowed by tall, modern structures. A fast normal lens and a fast wide angle lens are really needed. Boston is not easy to film, but patience and care will help very greatly. When one is recording a place that is so intertwined with our early national history, a special effort is worth while.

How to Use

By Harris B. Tuttle, FPSA

THERE ARE many devices that can be used in motion picture photography to increase picture interest and often to add humor to a film which might otherwise be uninteresting to a general audience.

One of the easiest devices for any movie maker to use is the "running gag." This consists chiefly of a simple situation which is repeated several times during the film.

While running gags can be used in some form or other in any picture, they seem to fit in and do more for travel films than any other type.

For example, in making a vacation travel film during a trip to Mexico, one might come upon a scene where a peon has stopped beside the road to rest his donkey which is hitched to a two-wheel cart; the peon is having difficulty trying to get the donkey to start again—here is a chance for a "running gag" shot. Tip the peon a peso or so and then take your movie camera and expose several shots of his efforts to get the donkey moving again.

Perhaps it would be more entertaining to break this footage down into five or six separate scenes of eight or nine feet each and film each scene from a different angle. The first scene could be of the peon shaking the lines so that they slap the donkey on the back and making every effort to make the donkey move, filmed from one side.

The second shot could be of the peon standing in front of the donkey, trying to pull him forward, filmed with the camera near the cart and looking toward the peon. The third of the peon back of the donkey pushing; this could be taken from in front of the donkey. The fourth of him fanning the donkey with his hat and then whispering in his ear, taken as a semi-closeup of the peon at the donkey's head. The fifth shot could show the peon holding up a handful of grass in front of the donkey trying to coax him forward, perhaps taken from the opposite side of the first shot.

If you are fortunate enough to come upon this situation at a time near sunset, make a shot of the peon pushing the donkey, silhouetted against the sunset sky. Perhaps an extra shot of the peon's efforts purposely underexposed about two stops could also be used. This would appear as though it were made during twilight.

Now, go on and make the rest of your travel film on Mexico. When you assemble the film, cut in these shots of the peon and donkey at suitable intervals. After a few shots of the Mexican countryside, insert the first scene of the donkey. Then, go on with the other travel scenes; then, after fifty feet or so, insert a title reading "In the Meantime;" then, back to the second shot of the donkey; then, on with some more travel scenes and so on till you have used all the donkey shots. It will not be necessary to use titles for subsequent scenes. Perhaps you will close your film with a beautiful sunset. What would be more appropriate than to follow what appears to be your last travel scene with the sunset shot of the peon and donkey or the underexposed shot which appears as though night were falling and the donkey still balked? Or, the film could be ended with a

silhouette scene of the donkey finally moving and drawing the cart taken against the sunset sky.

It does not require much imagination to visualize the added interest and laughs this type of "gag" will add to an otherwise static-type of travel subject."

There are many variations of this type of gag. A scene of a peon sleeping in the sun with his big hat pulled down over his eyes. Twenty feet of this type of subject will suffice. As you travel all over Mexico, you come back every little while to check on Pedro and find he is still sleeping. If Pedro is a storekeeper and sells novelties, you may want to buy some picture postcards to mail home, and you can keep on going back to the postoffice all through the film to try and buy postcards and each time find Pedro still sleeping.

Here is another for a travel subject. In Florida or California, you may see a sign reading, "All the oranges you can eat for a dime." Shoot about five feet of film of the sign—then get a customer to plank down a dime and start eating oranges—get two or three bushels of orange peels, then start filming the customer with a small pile of skins in front of him, then increase the size for each of the five or six next shots. When you assemble your film, intercut these shots at proper intervals until the customer finally has all the oranges he can eat.

Another variation of a vacation film would be to use a scene of a dub golfer teeing-up, swinging and missing—get your golfer to repeat this scene five or six times. Then when editing insert the dub golfer swinging and missing at intervals.

In a simple film concerning activities around a farm, it could be shown early in the film that the farmer's wife while feeding the chickens, decides to count them. There are 500 or more in the flock and they are all on the move. By shooting 15 to 20 feet of this scene, four or five 4-foot scenes can be used at intervals so that every so often the scene turns back to the wife counting her chickens.

Another good gag shot that can be used in a film on country fairs or amusement resorts is the "tired feet gag." In your film on the fair, show scenes of people walking—then medium close-ups of feet only—tired feet—then a half dozen shots of aching feet with bunions and high heels, etc. Finally, ending with the subject removing the shoes and walking barefoot, or a shot of the subject with both feet in a steaming footbath tub. A subject such as this is more difficult to do but can be very effective.

If you go camping, a good running gag could be added by showing one of the camping party opening a tin can of baked beans followed by a scene of him tossing the can next to the tent. Then make a series of shots of the pile of tin cans growing in size and height. One scene with eight or ten empty tins, then another of twenty or more, each scene should show a larger pile until it reaches almost the height of the tent. Other scenes can be made of the camp cook preparing a meal and each time opening a can of beans.

Then when the film of camping is edited the scenes of the

Running Gags

cook opening cans and the pile of empties growing can be inserted at suitable intervals throughout the finished picture.

Another variation is to use a shot of a fellow pumping up a flat tire. Every fifty or hundred feet throughout a travel film, go back and see how he is progressing—each time show him pumping away on a hand pump without results. The first scene of the man pumping could be made at one frame per second speeded action—the next at 8 frames per second—the third shot at 16 or 24 frames per second, and the last shot at 64 frames per second. This would produce the effect that the man is tiring out and slowing up. This could be further amplified by having the first scene of a very fat man, the next of one slightly thinner, the third still thinner, and the last of a very skinny fellow. This would produce the effect of losing weight from pumping.

Another variation is a scene of a person filling up a container; for example, filling up a water trough from which animals are drinking or carrying water to the elephants at the circus.

One ingenious amateur made a film of his new baby and all the details associated with its care. At one place, early in the film, he showed pictures someone had made of him—shoveling diapers into the washing machine. Then, every little while he would flash back to a scene of him still shoveling diapers into the machine.

In making a film about a national park or some recreational region, early in the film it would be possible to film a man engaged in trout fishing. Make scenes of him casting a few times then wait until he gets a strike. Then have him cooperate by getting the fish up pretty near to his landing net then have him let it swim away. Have him repeat this action six or eight times before he finally lands the trout. These repeat shots can now be used as a running gag. Continue with your basic story about the park or region; however, when editing the film splice in a four or five-foot shot of him trying to land the fish every 75 or 100 feet through the story. End the picture with the last scene of him finally landing the trout.

If you have a friend or relative in a training camp and you are making a film of marching and general camp activities, here's a chance to use the "potato peeler" gag. Shoot about six scenes from different angles, of one of the boys peeling potatoes outside of the camp kitchen. This is wonderful when cut-in throughout the finished picture.

Or perhaps you are making a picture on college sports. Early in the film show a scene of two wrestlers. Arrange to have one of them get a leg scissors on the other wrestler's head and keep it on while you make five or six shots from different angles of the wrestler trying to break the hold. Then go on with all the other sports, and in editing put a wrestling shot in at suitable intervals.

In making a film on the activities at a businessmen's club, make a shot of two chess players, one of them trying to make up his mind which chess piece to move. Have him hesitate in his play, then put the piece back where it was. Repeat this

shot six or eight times and when it's cut-in to your finished film it will provoke a lot of laughs.

Then there's the gag where a friend stops at a bar for a drink and each time you flash in your film the friend is having another drink and getting tighter and tighter until the last scene shows him out cold.

The running gag can involve the use of animals and pets. Fido chasing a cat—or a pig eating at a trough—a dog digging a hole in the ground, etc.

The same type of treatment can be given to any situation wherein the action taking place should normally complete an operation in a short period of time. By use of the running gag, the action is extended and appears to never end.

In the old slapstick type of comedy, a type of running gag was often used as a series of flashbacks.

The villain has tied the heroine to a log in the sawmill and starts the log moving toward the saw. We then flash back to the hero racing to her rescue—then, back to the girl on the log moving steadily toward the saw—then, back to the hero stopped by a flat tire—then, back to the heroine on the log—then, back to the hero—and so on, until he finally draws his gun and with a single shot severs a high tension cable and cuts off the power—stops the saw—and saves the girl. This type of cutting is really a flashback and is not truly the "running gag" treatment.

In some cases the running gag can be elevated in importance to carry a part of the picture interest. This becomes a dual plot type of story and is best illustrated by the story of the widower and his son who are both wolves.

The widower meets and falls in love with a widow and his son meets and falls in love with her daughter.

The father and mother each claim that they have no children and as a result, a plot of intrigue and deception develops.

The trials and tribulations of the young couple carry the major story interest but the parallel complications of the father and mother as a "running gag" enhances the plot and picture interest.

Of course, it is not always possible to have the desired incidents happen when you want them to. However, this is no problem, because in a majority of cases you will have to stage your gag, and this can be done before, during, or after your film is completed.

It's quite possible that you already have several vacation or other types of films that lack a punch. Project your films again and see if you can't develop an idea into a running gag. It's not too late to make gag shots to insert into films regardless of how long ago they were made.

While the professional movie maker has many manufactured opportunities such as these to use the "running gag," the amateur can develop new and novel situations which will serve his purpose. As stated earlier, the travel type of picture offers the amateur the widest range of possibilities but the "running gag" can be used effectively in any type of film subject. One's imagination is the only limiting factor.

Filmer At A Salon

By Don Bennett

While preparing the July Journal for the printer several of the pictures struck us as good movie scenes. We started to look for others, then the thought struck us, with our usual slothian speed, "Heck, there's a whole script in some of these pictures!" What to do? Should we immediately write a script for each picture? No, that would spoil the appearance of the page. Should we stick it in the back of the book? No, because that is a pet peeve of ours, pictures on page 20, explanations on page 200. Nope, better yet, from a mechanical standpoint, we would run the pictures in July and the text in August. Then the member could have July opened to the picture and August to the text, and even if he turned a page, the picture would still be before him. (Isn't it distracting to have to turn back one or more pages to refer to the illustration?) So, if you will dig out your July Journal and turn to page 32, we'll try to explain our idea.

Purpose

Shooting and scripting ideas are often hard to come by. Prepared scripts too often don't fit terrain, props or available cast. Or they are too ornate, require too much skilled action or even difficult camera work.

Given a simple idea, it is not too difficult to develop it into a simple film story. And since simplicity has long since been proven to be a most desirable dramatic form, isn't it simplest to simply start with something simple and make a simple film out of it? Simple!

Still pictures are arrested movies, or arrested life. Steichen once did a show called the Exact Instant or the Exact Moment, the title implying that a picture had captured one moment in time, a brief instant when something important happened. How many times have you seen a shot in the paper or a magazine, or even in a salon which made you think of a bit of action ideal for the movie camera. Not every picture you see, but many of them.

Let us examine the pictures in last month's *Summer Salon Section* and see if a lot of them don't suggest some action, or a whole script. Some don't, at least to me, but they may to you.

Vermont Landscape

This shot by Robert George is typical of many salon shots made all through the Appalachian Range. You can find similar material down into Tennessee, and also in the western areas where aspen and "popple" give a similar white bark contrast.

With this as an opening scene, a slow fade in, suppose we discover a barefoot boy rounding that bend in the road, looking down from the bridge (insert CU) then climbing over the bridge rail to the creek with his fishing pole. He should have a dog with him.

Then follow him along the creek bank until he finds a good fishing spot and get plenty of close-ups of his maneuvers. And don't forget the dog. He'll sit patiently for awhile, suspect a squirrel and go investigate, come back, snooze, go off again. You may even get a fish nibbling, and maybe even a bite. Build it from there. But play it down, long scenes, peace, nothing dramatic and stirring, just a boy and a dog and a fishing pole.

Mackinac Bound

Art Oehl's picture stirs my imagination. There is drama in a racing yacht, whether she is a 14-footer or a sea-going schooner. If you can get aboard for crew shots, close-ups of spars, sails and action, plus some following shots from a power boat, you can build a dramatic race story. But don't try to do it during a race. Get some general shots from a power boat then, turning buoys, the start, the finish, some long and medium shots of different boats from abeam, astern and ahead, stuff you can cut in.

Then by arrangement with one owner, stage the intimate stuff. Pick a day in which the weather and clouds match the race day. Try to match bits of action you observed. Whether your boat won or not makes little difference, except in the scenes which will follow the finish, because it is the race that is the fun, the cup is an anticlimax. So have several endings for your story to fit the conditions. There will always be a next time, you know.

Chief Walking Buffalo

This character study in itself doesn't inspire my movie thinking. Not much chance of getting anything like it without hiring a lot of actors, unless you snapshot at something like the Pendleton Round-Up or the Calgary Stampede. You can make a nice report film from one of those events at that.

Fantasia

Can't understand this one. Art Underwood is famous for sail pictures, but here he is with some very dry sand.

Abstractions like this can be twisted into some very interesting movies but it takes a lot of skill. Skill and imagination. Plus oodles of patience.

If you have some sand dunes handy, and a camera with single-frame button, go out some very windy day and shoot several hours of animation at one spot. Shoot at normal speed a real close shot as a bare foot makes an impression in the sand. Then change your angle slightly and single-frame the wind action on the print. If the sand is dry and a stiff wind is blowing, you'll be surprised how much the contours will be changed in just a few hours. Shift over to a clump of grass. If sand is already piled on the windward side brush it away with a broom of grass stems. Then let the wind rebuild it.

If you have a dissolving shutter on your camera try some sand, or ice, shots near sunset when the warm rays will throw long shadows and the lighted side will gleam in warm colors. Plot your set-ups in the preceding hour and mark each camera spot with a stick. Start with a fairly long scene, dissolve to the next, and make each scene shorter as you proceed. You'll introduce a tempo building up to the final fade which should be fast.

His Silver Goblet

A scene like this can embellish a travel film. Obviously made in an overseas location, the subject could be a shepherd or a walking traveler. However, it does point out the value of close-ups in travel movies.

Bird Parade

Here is a class of movie making that requires infinite patience, some added skills, perhaps some special equipment. Let's say there are two types of bird films we could make, casual and serious. If you live in a wooded area where birds are common, you can easily make one of the casual type if you are observant. You'll need at least one telephoto lens because rarely can you get close enough for your normal lens. A 3X lens also means a good tripod with a steady friction head. Matching finder, too. You can accustom birds to the whir of the camera by planting a buzzer near where you plan to work. Put it in a cigar box so it is somewhat muffled and let it run for a few days. If your camera is silent, you needn't bother. Listen to it, with film running, from a distance of five feet.

Do all your bird shooting faster than normal. They are very quick, so slow them down by shooting 24 fps for normal action and as high as 64 fps for flight shots. If you just shoot the birds who visit your yard, you can make an interesting film. If you put up a feeding station to attract them, work that into your story so your audience will see why birds come to visit.

If you want to do serious bird films, better study a little ornithology first, or join a bird watchers club so you can learn to identify the different species and know some of their habits.

Boys and Girls

This is the shot that gave us the idea for this article, this and the one below it. Isn't this picture just a flash of time, an arrested moment in a busy, fun-filled life? Can't you just follow these kids around with a camera and build a film on one day's living? No script, no acting, just follow and observe, grab the interesting segments, shoot plenty of close-ups and you have a film. The locale matters not at all, kids are kids no matter where you find them and out of their play, their mishaps, their squabbles, you can build a film packed to the brim with interest. A clever musical score, with recurring themes for the different emotional punches, a minimum of narration, few if any titles, and you have a picture that might even win prizes.

If you shoot it all off the cuff, there will be times when you need something to shoot away to, something to cover an action jump. You can fill in these gaps with long shots of the street, the play area, up-shots at empty windows or windows with mothers or other kids watching the play, trucks delivering, the cop, the street cleaner, any of the things going on around the center of your action. But make these side remarks brief, just flashes.

Shore Leave

Hmmm, wonder where those three gobs are headed? Or, where have they been? If there is a lake nearby, sooner or later you'll find them on it in a rowboat, with or without feminine companionship, or they may hit a pool hall, a movie, a grog shop, a souvenir stand. Just let your imagination play a little and away we go.

Sure Footed

I once made a picture of a building from the time it was a minus quantity, a hole in the ground, until it towered eight stories above Broadway. It should have been made by time-lapse, growing rapidly, but the client didn't want to spend that kind of money. Instead we shot it once a week, starting close in, backing off as it grew higher, then came back close for the details of steel erection, stone work and the rest. With all the geometrical shapes the web of steel provides, there is ample opportunity for a rhythmic study around a building under construction. There is also a good chance for a gag film built around the Sidewalk Superintendents. Start it with demolition of the old building. Get some of the gapers,

Look across the street, up, for an office window with a Timid Foreman in it. When the fence goes up, look for a knothole, then watch for the building of the Superintendents Balcony, most large operations have them, and get some shots of the Sidewalk Superintendent's sign.

Now take your position where you have a good view of the watchers but are not too conspicuous. You'll find all types. The "only a minute" busy man, the "what they doin'?" guy who leans on the rail, the female superintendents, the kids, especially if there is a low-down hole for the juniors. With cleverly selected music, with patient shooting, it can be a very amusing film.

Adventure Time

This is an invitation to adventure. Where could these boats take you? Where could they take other users? You might people them with different characters. The kids going out for some thrilling adventure, the youth and his girl seeking a quiet pool where they can be young without an audience, the busy family going fishing, grandpa taking his first grandson to show him how to catch the big ones, the old soak. You can run the gamut, even to comedy.

Open House

This one stumped us for a bit. There is humor in the picture, yet we see it differently. We think of a time of gracious living, when those fireplaces shed warmth on a loving family who lived where there is now but a pile of bricks. Would you know of a home where there is a fireplace that matches any of the three shown? Do you have a zoom lens? We'd like to zoom in very slowly on one of those mantels, centering as we go, and dissolve to a burning fireplace in a room of a bygone period and live again the scenes that might have been. And we might age the scene a bit as the family went away and it became a rooming house, first with a gas log, then screened over, more and more dilapidated, with a series of signs on the front door, For Sale, For Rent, Rooms, Vacancy, Condemned. We think you could tell almost any story starting with this scene. You could ring all the changes of life.

Surging Sands

Here is a subject that is ever-changing. Did you ever spend a whole day in the sands and see the changes that light makes? Try a time-lapse study of a scene like this, from dawn to sunset and you will be astonished at the changing shapes and textures as the sun swings across his track in the sky. It is fun, too, to search for weird formations, for fragments that can be made to look like something they are not. For tiny vistas that movie magic can cause to seem like empires of desolation. No matter what the weather, there is beauty in the desert or at the beach if you look well enough.

Sadii Nha-Thiet

What a good director could do with this kind of material to work with. Magic of the East, temple gongs, mystery, beauty, madness, throngs of dancing maids, yellow-robed priests, scrawny beggars, dances, clashes, swords flashing light. Take it from there.

California

Where were we? Wow, back with the speed of light, and to a most mundane subject. We could tackle this one from a geological, economic or romantic point of view. Travel across the plain to the foothills and up, if you know what has happened there in the last million years there is a wealth of story material. You'll find the plain washed down from them thar hills, and that is a mighty big story. These mountains are young and rough and rugged and the soil at their feet is valuable and important and hard working. And this land was peopled by Indians and by the Spaniards and

by the mountain men and trappers. From wilderness to prairies to farms in a short span of years, and back in the foothills lie traces of the gold fever, not these particular foothills, but ones like them up and down the Coast. And these mountains are still young and sharp and rough, and back East where the mountains are old, sheep and cattle graze on the tops of what a million years ago were young and sharp and rugged peaks. Aye, there are stories here if you but see them.

Treed

As is quite apparent this pussy cat doesn't like the idea of being treed. Because this is a big pussy cat with sharp claws and sharper teeth. And if you don't think the pussy cat dislikes the idea of being treed, try it yourself sometime with a great big pussy cat eyeing you with some disfavor. I know whereof I speak and somewhere there is a picture that proves it. And it isn't too much fun until when you pretend how brave you are. And unless you go in for this stuff in a big way and know what you are doing, better stick to little pussy cats who don't bite.

Homestead

Here is a subject with a wide variety of treatment open to a nimble mind. You can explore the architecture of farm houses, types of barns, barn decorations, compare the state of repair of barn vs. house (which do you think gets fixed up first?) or the people who live on farms, the salt of the earth. It really shouldn't take much imagination to build up a simple farm scene into an interesting story, we all know something about farm living, none of us are too remote from it.

Nature's Silk

Have you ever thought of the beauty inherent in Mother Nature's life processes? The bud, the flower, the seed. Many are sheer beauty, a great many have a high level of interest and if you can do time lapse photography on subjects like this, you will find you can create pictures of great beauty and fascinating to audiences. Best of all, the specimens can often be brought home where you can work at leisure, or grown in your own yard where you can work most comfortably.

If you can't do time lapse, learn to work very close to the beautiful things Mother Nature provides. You can create a beautiful film, especially if you confine your subject choices to little-known plants.

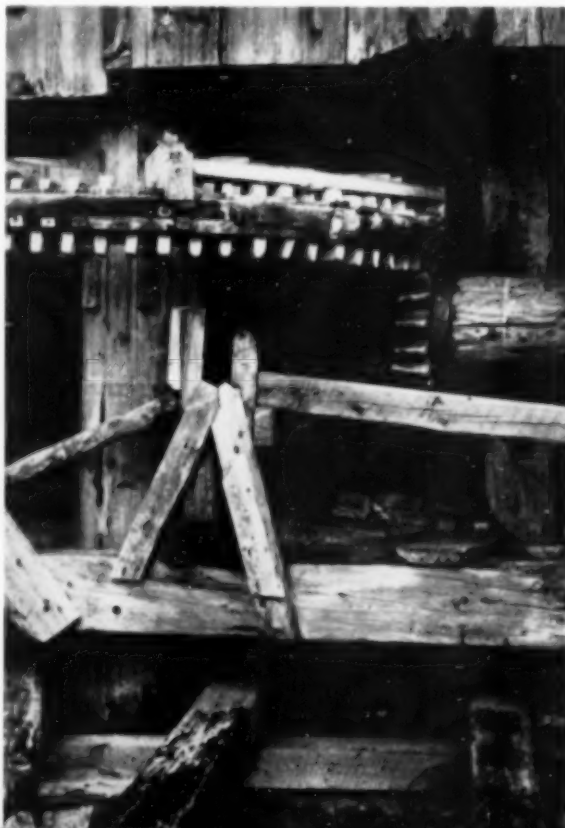
Fog in the Park Trees

This scene requires few words to stimulate your mind into creating a moody film of grace and delight. Slight changes of camera angle will bring forth new and weird shapes, mask objects seen too clearly, introduce story factors. Study some of the common scenes around you and think how they would look in fog, then wait for conditions to be right and shoot.

So there you are, sixteen picture ideas out of eighteen pictures. At a Salon or a slide show you can find dozens more. And what is the other side of the picture? Many slide workers in particular have learned to swipe from the movie techniques to make their slide shows more interesting. They have learned to make six shots where one would do before, a long shot to tell where or when, a medium shot to establish the details, then close-ups to develop each fragment of the story. Is it not fitting then that you should swipe some story ideas for your filming from the work of these handicapped photographers who can capture only an instant of time, whereas you can capture time itself and even bend it to serve you by your movie magic?



Quiet millpond reflects a crooked image as water flows through spillway. Gears of hardwood turn the mill. (Opposite) Classic view at Peggy's Cove contrasts with quiet lane at Conrad Settlement not too far from the tourist attraction. Pix by author.



Coming to Nova Scotia?

By Tim Randall

"Oh, you must see Peggy's Cove before you leave!"

This adjuration is administered to all who visit Halifax. It is, in fact, the local version of "See Naples and Die", and called the Nova Scotian Mecca of the photographer and the artist. Either Peggy's Cove or Grand Pre are regarded as belonging to the Seven Wonders of the World, being respectively classed with the Pharos of Lighthouse of Alexandria and the Hanging Gardens of Babylon.

I have no cause for quarrel with those who so exhort our guests, as I myself have taken friends to both places, sharing with them the quiet peacefulness of Grand Pre on a fine summer day, with the sweet fragrance of flower-decked meadows borne softly upon the warm breeze, and the exhilarating thrill of huge breakers dashing themselves into torrents of spray against the granite rocks at Peggy's. They have many different moods and the moods change rapidly with the weather.

There are, however, many beautiful and interesting places in this province by the sea. Some remote and easily accessible, are unfortunately missed by many who would appreciate them if they but knew the correct location and what to look for upon their arrival at the spot.

I wish to draw attention to the Eastern Shore of Nova Scotia. It is a region of long inlets of the sea, drowned river valleys reaching inland into the ancient Pre-Cambrian Hills which form the rugged lake-strewn scenery. A sparsely settled countryside, abounding in curiosity-piquing names such as—Echo Lake, Three Fathom Harbour, Grand Desert, Chezzetcock, Petpeswick, Musquodoboit, Jeddore Oyster Ponds and Mushaboom, Newdy Quoddy and Ecum Secum. Oh! I almost forgot—and Necum-teuch!

I do not suggest for one moment that in order to navigate the Eastern Shore one needs a Ph.D. in classics or in languages, far from it, although an M.A. might come in handy at times.

In spite of this profusion of romantic-sounding but seemingly unpronounceable place names, my favorite spot rejoices in the prosaic name of Conrod Settlement. Situated as it is, about two miles from the main pavement, and twenty minutes driving time from Dartmouth on the Eastern Side of Halifax Harbour, the village is easily overlooked when driving along the Highway as the tree covered hills completely obscure it from view.

Settled some hundred odd years ago by a man named Conrod from Lunenburg, his descendants are living there today, running the old sawmills, which still turn out their daily quota of lumber of various kinds.

As one approaches the settlement the first thing one sees of interest is an old moss-covered mill against the crumbling dam that crosses the lake. The driving wheels are made entirely of wood and they still work.

The stream winds along the little valley, running into the leaky wooden flume that carries the water to the two other mills which lie further along the road. Split rail fences, gray with age and lichen covered, line this winding roadway which ends in a clearing before the third mill.

The old buildings, as well as the mills, offer a wealth of picture material to the artistic photographer, whether interested in monochrome or color, and a visit to this quaint spot will be high rewarding, if only to get away from the hectic rush of one's daily life in the city, or as a rest from



long hours of driving.

The writing of this article has induced a severe attack of writer's cramp which should prevent me from answering correspondence for some time to come. It will not however, stop me from welcoming any PSAers who may be in Halifax, and who may wish to visit me where I work in the Camera Shop on Blowers St. I will gladly direct them to Conrod's and many other places of interest to photographers.

Do not be surprised if, in spite of my fondness for Conrod's Settlement, I should say "Oh, you should see Peggy's before you leave Nova Scotia."





Beach Ballet

By S. D. Chambers



Authorities tell us, "sex is here to stay." The evidence is obvious as we go among fellow photographers and friends. Our most ardent artistic admirers frequently give forth with their loudest resounding Uh's and Ah's when shown a cheesecake shot. Co-workers are continually requesting pin-ups for the office or den. But our most astounding evidence is found in the beginning photographer who sets forth for immediate success by making his debut to fame via the field of nude photography.

Enough said? Eh? But, for the sheer reason of fun, there is no better shooting than a beautiful ballerina on the beach. Here we are able to find enough beauty and grace alone to make a picture. Or if it is cheesecake you want, here it is, "Cheesecake Deluxe". Other shots for the mere shooting include: trick shots, gag shots, fun shots in general, and many poses for cuteness alone.

The model could be your daughter, wife, or the girl next door. But whoever she may be, let your number one requirement be a pretty girl. This item could determine the success of your picture. She should be cooperative, and a girl with plenty of patience and endurance. For modeling can become trying and tiresome work. Make things as pleasant as possible for the sake of better pictures. Grace and poise are important qualities of your model. Ballet training is a wonderful help along these lines.

For a variety of pictures and a spicy session, choose a model with an extensive wardrobe. Briefs are fitting for the occasion. Roomy long flowing materials go for aiding in a pleasing composition of motion and curves as the sea breeze floats them into the air. Colorful as well as transparent materials add quality to your black and white shots, while providing an excellent opportunity for color.

The beach sands along the seacoast make an ideal location for a Beach Ballet Shooting Session. The sandy shores of

lakes, rivers, and bayous are also good possibilities. Even the desert sand dunes, in the hands of an imaginative photographer, can be a wonderland for shooting Beach Ballet. If you have access to none of these locations, be not discouraged. By the use of appropriate props and low angle shots for sky background, your own backyard can serve as the beach.

In the shooting of Beach Ballet, good lighting is as important as in any other photography. The sun will be your main source, and a forty-five degree angle is most desirable. However, excellent shots have been made with the sun at high-noon. This can be accomplished by the use of appropriate fill-in lighting. At times the white sand will reflect enough light for this purpose. If this is not sufficient, an efficient reflector may be made by the application of aluminum paint to one side of a thirty inch square of one-fourth inch plywood. Or you may prefer the old reliable flash fill-in. Due to a more brilliant over-all lighting on the beach, it is generally recommended that your lens be stopped down one-half to one full stop lower than normal shooting.

Props play an important role in the making of your picture. A suitable prop helps to break the spell of static as well as add human interest and atmosphere to the setting. As a number one prop, make good use of driftwood. Other helpful items include: a scarf, beach balls, fishing net, fishing tackle, water skis, and boats.

Outstanding shots can be made from either high or low angles. Choose your angle wisely. A low angle will accentuate your model, give a plain sky background, and avoid cutting off her head with the horizon line. A reflex camera is ideal for this type shot. High angles may be used for getting a simplified background of water or beach sand.

The shooting of Beach Ballet will be fun. The possibilities are great. Ballerinas are waiting, and the season is now.

Editor's Note: S. D. Chambers is DR for Texas and works hard at it as any Texas member can tell you. He also works hard at his picture taking. He's also an editor's friend. Why? Because when he submits an article he floods you with pictures. With one recent try he sent 74 prints from which we picked a dozen. With this he sent a big batch, too. We think we picked the best, and most of those we dropped lost out for one reason which is important in this type of shooting. As with nudes, there is a fine dividing line between good taste and possible vulgarity, since both exist in the mind of the beholder, a little mind reading is called for. It calls for some very objective thinking on the part of the photographer, perhaps using the lay-away trick, file them away for a couple weeks and then take a fresh look. But from examining these pictures we wondered how many are aware of the need for every figure photographer, nude or covered, to make

many, many shots so he can leisurely select those which are good. Aside from being suggestive, a difference of an inch in the placement of a hand may make the model look awkward, too much twist may develop a skin fold which is emphasized by the camera, the eye position may spoil an otherwise beautiful shot, a foot towards the camera may be too distorted, other limbs may assume awkward positions without model or photographer being aware of it. Some experienced figure photographers use a large mirror so the model can watch her position. A cooperative model is a real necessity.

For successful work of this type we recommend an ample film supply, ten times as many exposures as you need, the first trip a film rehearsal so you and the model can avoid the mistakes on the second trip. Work with the model, don't just let her work for you.



Edith C. Ahrens
Barbara-Jean Stibler

Vincent L. Stibler
Edith C. Ahrens

Hop Muhlhauser
David C. Peter

VALLEY Forge

There must be a little of the Photo-Journalist in every one of us, because a lot of those who turned out for the weekend at Valley Forge sponsored by the P-J Division were not members, then. But they enjoyed the outstanding talks by experts in that field, many getting ideas for better pictures, no matter what their interest. With

Freedoms Foundation as host, meetings were held in their headquarters and on the spacious lawns outside. There was fun and food and frolic and best of all, the making of new friends and seeing old ones once again. There was a tour of Valley Forge, a clambake, a country dance and models in costume, plenty of chance for pictures.

Vincent L. Stibler



We couldn't list all the names of those who helped, but there was Ralph Baum, Arval Ahlers, Bill Sumits, Hale Williamson, George

Vincent L. Stibler



Sowers, Carlyle Trevelyan and Ralph Miller. Joe Costa sent a taped lecture with slides. There were large committees in New York and Philadelphia who also worked to make the event a success. The most common question asked at the close was "When is the next one?" The answer is on the next page. It

Vincent L. Stibler



will not have any speakers, but will have lots of fun, like any PSA event. Attendance at this one was 130, close to capacity. But they had enough fun for the whole quota of 150. Don't miss the next one, or Boston.



they who go down to the sea— for ships—

New England was peopled by ships; ships from England, France, Holland and later from Ireland and Portugal. For years almost all commerce and traffic was waterborne. From Salem and Gloucester, Nantucket and New Bedford, Newport and Portland, Boston Town and Mystic, from deep harbors and shallow coves the men of New England went down to the sea in ships, and some never

came home, but many came back carrying the wealth of the Indies, east and west, of China and the Spice Islands, with holds full of sperm oil or silks or spices, to make their owners wealthy and decorate their homes with gim-cracks and scrimshaw and fine objects of strange art.

New England is still known for fine shipbuilding, the Nautilus, first atomic

sub was built in New London Harbor, but no more do the fine wooden ships slide down the ways and toss their canvas to the clouds. One place, once renowned for its clippers and the men who sailed them was Mystic, in Connecticut, just a few miles east of New London and a few miles west of Narragansett Bay.

On the site of what was not too many



years ago a fine shipyard, the Marine Historical Association has established a living museum of the times that were. Here are gathered ships that go back to our beginnings, one believed to be the oldest registered vessel in the U.S.A. Here too, now preserved and maintained for all time is the last of the great whalers, the Charles W. Morgan, a full-rigged ship (three masts, all square sails) still equipped with the cutting out gear, the try pots and the whale-oil casks. The famous Joseph Conrad, graceful full-rigger, once a yacht, now the key to a youth training program, floats at her pier. In the museum buildings are relics of sail and steam, of whalers and wars, of the iron men who went to sea in wooden ships.

And on the grounds are buildings, some native to the spot, some brought here because they were typical of the Mystic of clipper ship days, to recreate in this one spot the flavor of a struggling young nation whose very life depended on success at sea. Each of the buildings has a history, one was a bank, is again; a watchmaker's shop is staffed by a watchmaker who revives old instruments damaged by neglect and often found buried in an attic; a cluttered old store, stock hanging from the ceiling, where old-fashioned penny candies can be purchased; a rope walk where hawsers were once made and where the process can be seen in detail.

If the smell of salt water lingers in your nostrils you can be happy in this place for days on end, there is always more to see. If you also own a camera, you can burn as much film as you can carry, new subjects present themselves every few yards. A meeting house without wires in front, boats and ships, craftsmen working with the tools of long ago as they rebuild ships and houses, broad vistas and intimate scenes; the

ship-smith forging special fittings for a mast; a carpenter adzing a rib timber to fit; the sailmaker with palm and needle; the rigger splicing new rigging.

Why all this rave about an old shipyard?

Many PSAers know the location, many have visited it. And since it lies close to natural routes to Boston, the Photo-Journalism Division has prevailed on the Museum authorities to set aside Monday, October 3 as PSA Day at Mystic. There will be no special program, nothing to interfere with shooting. The only thing near formality will be the presentation of a film on Mystic which shows the picture possibilities twice on that day, at 10 A.M. and at 1:30 P.M. Members of the staff will be present at the screenings to answer questions. There isn't even a registration fee, just the regular admission price, \$1.00.

Since the eating place on the grounds, The Galley, closes down soon after Labor Day and a caterer would require a guarantee, it has been decided to serve no meals. However to provide free access to the grounds, so you may leave for meals and snacks, a special ticket has been provided which admits you to the grounds by presenting the stub, and the balance, worn as a tag will enable you to leave and re-enter as many times as you desire. These PSA Tags may be purchased in advance by writing Ralph Miller, Chairman of the P-J Division at Box 35, Bayside 61, N. Y. They may also be purchased outside the gate from 9 A.M. to 3 P.M. on THE day.

To add zest to PSA Day at Mystic, the officials of the Marine Historical Association and P-J Division are sponsoring a contest for pictures made on PSA Day. There will be several classes so all will have a chance. Pictorial black and white, pictorial color, pictorial stereo

will be three main classes. From the journalism angle there will be classes for best single story-telling picture and caption, best slide and caption; best b&w series with caption, best color slide series with narration or caption; best stereo series with narration or captions. The series will require a minimum of four pictures, a maximum of 12. Ample time will be allowed for making entries. Detailed rules and a list of prizes will be distributed at Mystic on PSA Day.

Those traveling to the Convention by way of New York can follow the Merritt and Wilbur Cross Parkways to North Haven, then Route 80 to Old Lyme and US 1 to the Thames River Bridge. Signs on the eastern side direct you to Mystic Seaport. Those who go to Sturbridge on Sunday can come south on Conn. 12 via Norwich, then to New London or direct to Mystic.

A few miles further east is Stonington, an important fishing port and excellent shooting grounds. Still further, in Rhode Island, you can take the ferry from Jamestown to Newport, an interesting ride, and see an historic port and homes. You can drive into Boston Monday night for the pre-Convention festivities and Plymouth trip, or you could stop in New Bedford and join the PSA pilgrims at Plymouth on Tuesday.

Note. This pre-convention activity is sponsored by the P-J Division and information may be obtained from Ralph Miller. All other pre-Convention and Convention activities are sponsored by the Boston Convention Committee and information about them may be obtained from Boston.

In closing, may we mention that it looks as if anyone who makes this Convention is going to be smothered with entertainment, shooting opportunities and friends. See you in Boston.—dlh.

PRIZE WINNERS



Marilyn Paulsen, age 17, of Evanston, Ill. copped a \$50 Special Award in the National High School Photographic Awards with this fine picture.



This picture won \$50 for 14-year old Joe Berger of Freeland, Penna. in the National High School Awards. Has anyone signed these kids up for PSA membership?

Chicago, St. Louis and All Points North, South, East and West!

By Alfred C. Schwartz, APSA
Member, Chapters Committee.

Hawaii, New York, Texas, Porto Rico, Tennessee and Massachusetts may be far-flung; but they have at least two things in common. They have earnest PSAers and they are interested in starting PSA Chapters. Their activity closely follows official chartering by PSA's Board of Directors of Chicago as Chapter No. 1 and St. Louis as Chapter No. 2.

To guide the many who seek to organize Chapters in their respective communities let's use St. Louis as an example and learn how the idea was developed into a reality. For the PSA members within a radius of 60 miles of the Mound City, "Meet Me In St. Looney, Looney" is the rallying cry.

Following preliminary discussions during the PSA Convention in 1954 and a meeting at the home of Stuart M. Chambers, Hon. PSA, afterward, the wheels went spinning into motion. The dynamic organizing crew included Mr. Chambers, W. E. "Gene" Chase, FPSA, (National Chairman of the Chapters Committee,) Dorothy Pratte, APSA, Paul K. Pratte, FPSA, Jane J. Shaffer, APSA, Norman R. Brice, APSA, A. V. B. Prince, Paul Gilleland, Argo E. and Mrs. Edna Landau, and Herbert Jacobus.

The movement was born of a desire to promote closer personal ties among PSAers, to stimulate interest in photography of every kind, to promote the interests of the Photographic Society of America, present programs and activities to supplement, rather than compete with those of camera clubs, councils and other groups. For example, speakers and features ordinarily beyond the financial and organizational reach of existing groups could be obtained, and the St. Louis Chapter plans to be a vital factor in the success of the 1957 PSA Convention scheduled for their city. Co-operation with and building membership in existing local groups and the PSA is expected to be a natural product of the Chapter.

The initial organizing meeting of St. Louis Chapter was arranged for Jan. 10, 1955 at the Clayton, Mo. Library and the Chapters Committee, upon being given the details, arranged to mail notices to all PSA members within the "trading area" defined as a radius of 60 miles around St. Louis. Mr. Brice opened the proceedings with a brief outline

of the purpose of the meeting and Mr. Prince, as chairman pro tem, elaborated upon the objectives of the Chapter. A temporary executive committee was appointed, consisting of Mr. Gilleland, Vice-chairman, Mrs. Pratte, Secretary, Mrs. Maude Holton, Treasurer, Mrs. Landau as Membership Chairman, and Mr. Pratte, Programs. Provisions for Articles of Association consistent with PSA requirements were discussed and the preparation and submission of same to a subsequent meeting was entrusted to Mr. John Holton, Miss Shaffer, Mr. Landau, Mr. Gilleland and with Mr. Roscoe L. Shaw as legal aid. The date selected for completing the organization, March 9th, is indeed symbolic, for on that date in 1806 was begun the first National Highway. On March 9, 1955 the earnest PSAers of the St. Louis area started a highway of help and happiness for thousands of photographers! Articles of Association were adopted and elections held. The officers are A. V. B. Prince, Chairman; Vice-chairman, Paul K. Pratte, FPSA; Dorothy Pratte, APSA, Secretary; Maude Holton, Treasurer, and the Executive Committee consists of Herbert Jacobus, Paul Gilleland, Jane J. Shaffer, APSA, and Raymond S. Vogel. "Gene" Chase, National Chapters Committee chairman and a moving force in developing St. Louis Chapter No. 2, says:

"If someone in your locality is planning a Chapter, help him or her. If not, as a PSA member, you can create a movement which will bring great good into the lives of your fellow PSA members, and like the proverbial 'Bread Cast Upon the Waters' will give to you the glow and contentment of having served your brother and sister photographers. We of the Chapters Committee will help in every possible way. We will mail the notices to PSA members in your area. We will furnish a sample of Articles of Association to guide you, and will do our utmost to send you on your way to a successful organization with the least possible effort."

Write John Sherman, APSA, Box 561, Loring Station, Minneapolis 3, Minn., Secretary of the Chapters Committee for information.

Every Member Get A Member But Get The Right Member

New Members

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor.

ARDEY, Jr., Roy E., Army & AF Encl. Service, APO 88, New York, N.Y. 6'55 CMNPT

Earl Goethewald
AUKMAN, William M., 910 North Shore Dr., N.E., St. Petersburg 1, Fla. 1'55 W

M.C.
ALDEN, Miss Evelyn P., 130 N. Stone St., De Land, Florida 5'55 P
John P. Montgomery, Jr.

ALEXANDER, Hildreth, c/o Brooks Inst. of Photography, Santa Barbara, Calif. 5'55 CPT

Boris Dobro
ANDERSON, Al, 41 Branch Brook Dr., Bellerose 9, N.J. 4'55 CP

Ken Wiley
ANDERSON, Lawrence L., 4014 N. Greenview Ave., Chicago, Ill. 5'55 S
L. B. Dunnigan

ANDERSON, Raymond P., 14 and View Route, Raster, Minn. 6'55 P
Fred W. Hendao

ANDERSON, Sydney E., 2087 Horton St., Rochester 9, N.Y. 6'55 C
Charles A. Kinsley

ARGENT, Charles B., Silver Girth, Tyeburn Hill, Loughton, Essex, England 6'55 MP
Ernest F. Humphrey

ARMSTRONG, Julian C., P.O. Box 100, B. Sauter, Puerto Rico 5'55 CS

Frank Lunt
ARNOLD, Carl J., 157 Duward Rd., Box 5219, Akron 13, Ohio 6'55 C
P. J. Ziegler

ARONSON, Saul D., 1122 Pt. Neches Ave., Port Neches, Tex. 5'55 CP
Don J. Hanley

- AYRIN, Isaac, 6011 Santa Rosalia Dr., Los Angeles 9, Calif. 5/55 MP
Eric M. Grosse
- BAILEY, Howard L., 5 Franklin Ave., Montclair, N.J. 5/55 CP
Henry C. Minor, Jr.
Ray Moore
- BAER, Jr., Harold A., 48 E. Main St., Bay Shore, N.Y. 4/55
Charles A. Brooks
- BAKER, Gerhard H., 2004 E. Park Pl., Milwaukee 11, Wis. 6/55 P
Ray Moore
- BALCOMB, Carl B., 13 Oxford Ave., Dayton 7, Ohio 5/55 S
L. B. Dunnigan
- BANISTER, James H., 27 Craft Ave., Glen Cove, N.Y. 6/55 J
Harry Hornebo
- BARNARD, Charles E., 1851 Cambridge Dr., Dayton 9, Ohio 6/55 NP
C. C.
- BARNES, Cecil E., 812 N. Hobson, Shawnee, Okla. 6/55 JP
Clark H. Hagen
- BARNETT, Allan, 104 Brunswick St., Northey 11, Mass. 6/55 F
Miss Emma E. Bosche
- BARNETT, John E., Box 192, Grapevine, Tex. 6/55 P
Gardner Hibbard
- BARTLETT, Earl E., Box 76, Fort Nelson, B.C., Canada 6/55 CP
C. C.
- BARTLEY, J. D. B., c/o Governor-Rep. Lab., P.O. Box 68, King Williams Town, C.P., South Africa 6/55 MP
C. C.
- BASINS, Clifford C., Deep River, Ont. Canada 6/55 CNPT
Leslie H. Holmes
- BECK, Robert C., 1518 Cassel Pl., Los Angeles 16, Calif. 5/55 CNPT
M. M. Phlegley
- BELL, J. L., 1213 N. Main St., Kalamazoo, Mich. 6/55 P
Miss Maria O. Baettie
- BERGEN, James W., RD No. 3, Maurice, Ohio 5/55 CP
Jack Lowe
- BERGMAN, Mrs. Alice D., 2611 Pindemo Ave., Berkeley 4, Calif. 6/55 CNPT
C. C.
- BERGMAN, Ralph Roger, 1619 16th St., Apt. 1A, New York 12, N.Y. 6/55 CPT
C. C.
- BISZARIS, Hector Soto, Box 102, Cagayan, Puerto Rico 5/55
Dr. F. G. Garcia
- BIRD, Edmund Howard, USMC AFPO 676, New York, N.Y. 5/55 CP
C. C.
- BITTER, Paul H., c/o C.V. V., Apartado 19, Maricao, Pinar del Rio 4/55
Francis Patterson
- BLOMGREN, Dr. Bernard G., 1005 Belmont Ave., Chicago 15, Ill. 6/55 M
C. C.
- BLOUNT, Frank H., 1665 14th St. N.W., Wash. D.C. 5/55 C
Morton H. Miller
- BRANAMAN, Charles A., 1905 W. 57th Ave., Arvada, Colo. 6/55 CN
C. C.
- BRAND, Alex T. B., Box 536, Waterloo, Quebec, Canada 5/55 JP
Dr. Alan D. Brothman
- BRAYMAN, Mr. & Mrs. Herbert, 2545 W. Lawrence Ave., Chicago 25, Ill. 4/55 MP
C. C.
- BRENDEL, A. Philip, 126 Sherwood Rd., Ridgewood, N.Y. 4/55 CM
C. C.
- BRENNER, Albert W., 226 W. 25th St., Birmingham 2, Del. 6/55 CNPT
J. Joseph DeCousville
- BRIGHT, Miss Mabelle H., 5612 Ashmont Dr., Dayton 10, Ohio 6/55 CNPT
Miss Lydia P. Dietze
- BRYNBER, Val, c/o Audley-Somner, 449 S. Beverly Dr., Beverly Hills, Calif. 5/55 CNPT
Rocky Nelson
- BUFF, Miss Kathryn, 716 N. Boone St., Detroit, Florida 6/55 CP
Donald C. Johnston
- CABERSON, Sven Eric, Hertheggen 55, Rastatt, Sweden 6/55 CNPT
C. C.
- CARY, William H., 4217 Bonanza Ave., Studio City, Calif. 6/55 C
M. M. Phlegley
- CASANOVA, Jose Luis, 2019 Sagrado Corazon, San Juan, Puerto Rico 5/55 M
Frank Lioni
- CASLER, Jr., James J., 41-07 67th St., Bayside 77, N.Y. 5/55 C
Frederick B. Shaw
- CASTROVIEJO, Dr. R. P. E., 91st St., New York 16, N.Y. 6/55 CNPT
C. C.
- CHAN, Chi Lun, 224 Leith St., Penang, Malaya 5/55
Chen Eng-Hong
- CHAN, Shou U., No. 27 Brookman Street, West, Hong Kong 6/55
Yet-Pan-Pan
- CHILDERS, Jane Carroll, 215 N. Allison St., Santa Barbara, Calif. 5/55 P
Boris Dubois
- CLARK, Ronald, 1077 2nd St., Berkeley, Calif. 6/55 P
William Rowland
- CLAXTON, William James, 5852 Anderson Ave., La Crosse, Calif. 5/55 JP
C. C.
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VANCE, C. W., 104 N. Third St., Stroudville, Ohio 6/55 CP Carl Marshall

VAN GALEN, M., De Soetria Lahnman 14, Broda, Netherlands 6/55 JT E. Levinson

VANSELLO, Waldemar, 42 Sagamore Dr., Rochester 17, N.Y. 4/55 T. Glenn E. Matthews

VEGLE, Dr. Enrique Reyes, Pnt Bldg. 501, Santiago, Puerto Rico 5/55 CMNPST De F. G. Garcia

VERI, Ferdinand S., P.O. Box 4215, San Juan 21, Puerto Rico 5/55 CMNPST Frank Lioni

VERMA, Miss Sarda, Isabella Thoburn College, Lucknow, India 5/55 CNP Morris Harkness

VINCENT, Jr., Percival A., 55 Fiske St., Portsmouth, Va. 6/55 M. M.C.

WAGEMKRECHT, Karl, 4412 Commonwealth, Toledo 12, Ohio 6/55 CM M.C.

WAGNER, Roy C., 8 Charles River St., Boston 14, Mass. 5/55 C. Henry Dew Foss

WALSH, Lt. Com. Arthur L., U.S.M. Staff, Naval Air Base Training Command, Naval Air Station, Pensacola, Fla. 6/55 M. M.C.

WALZ, T. C., 7 Moravia Rd., Riverside, Conn. 6/55 M. M.C.

WARD, Miss Jeanne, 65 Normand Ave., Upper Merion, N.J. 5/55 CP3 Henry C. Miner, Jr.

WEBER, Jr., Henry M., 725 Yale St., Janesville, Wis. 6/55 C. Alan J. Dale

WELLINGTON, W. F., 208 E. 7th Pl., The Dalles, Ore. 6/55 P. Lela Foster

WEST, F. T., 763 Market St., San Francisco, Calif. 6/55 N. M.C.

WESTERVELT, James L., U.S.N., 1255 Hancock Ave., Idaho Falls, Idaho 6/55 C. M.C.

WHYMAN, H. E., 4 St. Anne St., Lima, P.Q., Canada 5/55 C. M.C.

WYMOUTH, Wilfred A., 1514 East State St., Rockford, Ill. 5/55 CN M.C.

WILDE, Dr. Samuel H., 385 Union Ave., Belleville 9, N.J. 5/55 CP Gus Constantine

WILKES, Thomas M., 10207 Maryland Ave., Oakland, Calif. 5/55 CN M. M. Plegley

WILLIAMS, Dr. Don, 222 1st St., Maumee, Ohio 5/55 CP Jack Lowe

WISEHART, Keith H., 104 Venable St., Farmville, Va. 5/55 JP Warren W. Holston

WITHERS, Robert J., 6 Walsh St., Forest Lake, Hamilton, R. Z. 5/55 Irene A. Cooper

WOLF, Harry L., 6515 Broadbent Ter., Phila. 49, Pa. 6/55 M. Boris Dubro

WOLPERT, George, 1203 Coral Way, Miami, Fla. 6/55 M. M.C.

WONG, S-Sgt. Ernest, Hq. Sq. 10th Air Base Group, APO 87, New York, N.Y. 6/55 CJP Luffly Burkhardt

WRIGHT, Charles, P.O. Box 2211, Ketchikan, Alaska 6/55 P. Terry Murray

WRIGHT, James, 126 Lake Rd., Vermilion, Ohio 6/55 NPJ Lawrence D. Hiett

YAP, Huan-Peng, 108 Bonario St., Manila, Philippines 6/55 JP Chow E. Yuen

YFONG, Yew Chong, 119 Tanjong Tokong Rd., Penang, Malaya 5/55 Chuan Eng Hock

YOUNG, Mr. & Mrs. Gust, 579 California Ave., Seattle, Wash. 5/55 CPT Que Chin

ZAMBONI, Miss Rose Mary E., 4401 W. 54th Ave., Denver 12, Colo. 5/55 C. William Irving Conn

ZEIGLER, Dr. Paul E., Box 3, 918 Bloomington, Wash. 6/55 CN De C. W. Biedel

NEW CAMERA CLUBS

CAMERATICS, c/o Karl Schneider, 11055 Hamer Rd., Warren, Mich. 5/55 CMNPJ

Dr. John W. Super

CAPITAL CITY CC, 2424 Terrace Way, Columbia, S.C. 6/55 CMNPST Samuel Gierston

CLAY HIGH PHOTO CLUB, 5721 Seaman Rd., Toledo 3, Ohio 5/55 Samuel Gierston

DANBURY CAMERA CLUB, P.O. Box 989, Danbury, Conn. 5/55 CP Henry W. Barker

DUGWAY PHOTO CLUB, Sandy Acres Service Club, Dugway, Utah 6/55 CP M.C.

EAST JEFFERSON CC, c/o Henry P. Ferrara, 621 Glenwood Dr., Metairie 20, La. 6/55 M.C.

ETHIOAN CAMERA CLUB, P.O. Box 511, New Brunswick, N.J. 5/55 CMNPJ Don Loring

F-T CLUB, c/o Robert Beach, Pres., 525 N. 13th St., Oklahoma City, Okla. 5/55 CHJ Mrs. J. A. Bush

FLATIRON PHOTO CLUB, c/o Douglas G. Helander, 2770 7th St., Boulder, Colo. 5/55 C. M.C.

FORT WAYNE AREA COUNCIL OF CAMERA CLUBS, c/o Harry G. Todd, RR-11 Stillhorn Bldg., Ft. Wayne, Ind. 5/55 C. Mrs. Louise Butters

FOTO-CINE CLUB (GACRC), Caixa Postal 1964, Porto Alegre, Brazil 5/55 Ricardo H. Burger

FRIENDSHIP CAMERA CLUB, c/o Enos E. Bulte, 10116 Ashbur Ave., Los Angeles 24, Calif. 5/55 CST M.C.

GISHORNE CAMERA CLUB, c/o Mrs. I. N. Coulston, Sec., 21 Emily St., Nanawapa, Gishorne, R. Z. 5/55 Irene A. Cooper

GLENN L. MARTIN CAMERA CLUB, Baltimore 3, Md. 5/55 P. Maurice H. Louis

HOTPOINT CC, 5630 W. Taylor St., Chicago 44, Ill. 6/55 C. Fred T. Richner

HUNTINGTON CC, 225 E. Market St., Huntington, Ind. 6/55 C. Mrs. Louise Eastman

HURON CC, c/o E. Alfred Lowell, 6818 Queen St., Uly, Mich. 6/55 CMJ James E. Briggs

JENNINGS SHUTTERBUGS, c/o Jennings High School, 8000 Clifton Ave., Jennings 21, Mo. 5/55 P. M.C.

KODAK CC, 212 W. Walnut St., Kokomo, Ind. 6/55 C. M.C.

LOURENCO MARQUES CLUB, c/o Jorge Silva, Sec., P.O. Box Lourenco, Lourenco, Mozambique, P.E.A. 5/55 L. B. Dunnigan

LYNDHURK CAMERA CLUB, J. Wellenberger, Sec., 117 Union Ave., Lyndhurst, N.Y. 5/55 CP Henry Yaron

MASSENA CAMERA CLUB, c/o R. J. Whisman, Sec., 17 Brighton St., Massena, N.Y. 6/55 P. M.C.

MOUNT VERNON CAMERA CLUB OF THE YMCA, 21 St. 2nd Ave., Mount Vernon, N.Y. 5/55 CNP Luffly Burkhardt

NORTH OTAGO PHOTO SOCIETY, c/o Harris Bunclehouse, Sec., 20 Stuart St., Oamaru, N.Z. 5/55 Irene A. Cooper

NORTHERN WAIROA CAMERA CLUB, c/o Reginald Todd, Maston, Northern Waikato, N.Z. 5/55 Irene A. Cooper

THE NORTH AND CC, P.O. Box 131, North Bay, Ont., Can. 4/55 N. M.C.

OSHKOSH CC, 350 Main St., Oshkosh, Wis. 6/55 CMPT Maurice H. Louis

POCATELLO CC, c/o William B. Fleming, 525 N. 10th St., Pocatello, Idaho 6/55 P. Don E. Hensch

RHINELANDER CC, c/o Mrs. Hester T. McKeaner, Pres., 1514 S. Ontario St., Rochester, Wis. 6/55 CMNPJ T. M.C.

SAN DIEGO CAMERA CLUB, 1001 Derby St., San Diego 2, Calif. 5/55 P. Wilbur H. Wier

THE MERRY CC, 415 2nd St., N.E., Selway, Mont. 6/55 CP M.C.

STOCKTON CAMERA CLUB, 1222 N. Sierra Nevada, Stockton 5, Calif. 5/55 CP DeWitt Bishop

SUMTER CAMERA CLUB, c/o H.C. Bland, Pres., 505 W. Hanson, Sumter, S.C. 5/55 P. Clayton O. Webster

TROPEX CAMERA CLUB, St. Paul's School Bldg., 1st & Ridgeman Ave., Daytona Beach, Fla. 5/55 MNP W. E. Hlobo

UTAH NATURAL CLUB, c/o Mrs. Narda C. Sanford, 1426 S. 11th St., Salt Lake City 5, Utah. 4/55 N. Martin C. Seadad

VENTURA COUNTY STEREO CLUB, 2420 Foster Ave., Ventura, Calif. 6/55 CS Dr. Earl Heath

THE WOMEN PICTORIALISTS OF PITTSBURGH, c/o Miss Clara Truett, Sec., 6219 Wellerly Ave., Pittsburgh 6, Pa. 5/55 C. Mrs. Nicholas Hous

WOODLAWN CAMERA CLUB, c/o Mrs. Robert L. Collins, 1806 Fulton Ave., San Antonio 1, Tex. 5/55 CP Frederick J. Schmidt

YEMA CC, 22 W. Main St., Xenia, Ohio 6/55 CMH M.C.



Here are some more prize winners in national contests, selected from all the winners on the basis of their pictorial value and interest. Those from the 1955 National High School Awards are all made by children still in school and show much promise for photography of the future. We think these kids will make good PSA members, and if they have not spent their prize money (!) go after them. Phillip Broman of Mesa, Arizona, made the charming study of pantaloon and won the Grand Prize of \$300 with it. The woodland scene also won a Grand Prize and was taken by 18-year old Ron Curbow of Mt. Vernon, Wash. The net reel was made by Don Gangloff of Minneapolis and won a \$100 Third Prize. The shot of mother and child was made by Doris Pinney and placed third in the Grafex Contest. Another Grafex winner is the dogs, entered by two-time winner William Russ of Larchmont, N.Y. Photographic contests can



be fruitful, particularly if you study the rules carefully, study the aims of the contest and consider they will not be judged as salon prints, but will call for more "human interest" and impact. Composition and technical quality must be there, too, but interest rates higher.

Central Zone

from p. 6

Furniture Club on Lakeshore Drive, June 8. This event was characterized by good food, trophies, ribbons and honors galore, lots of fun and friendship. Individual honors were awarded to makers of prints and slides which have been accepted for the "Chicagoland in Pictures" project.

Amateur photographers from the Port Arthur-Beaumont area and two reporters from the Port Arthur News recently visited the Alabama Indian reservation in Tyler County, Texas. S. D. Chambers says many Indians were "shot" in their war paraphernalia, but not a single shutterbug was scalped!

Recent winners of the monthly color slide competition of the Fine Arts CC of Evansville, Indiana were Mrs. Ann Ham-buchen (3 slides), Forrest Smith (2 slides), Ray Taylor, Mrs. Inez Coates and Ray Gilbert. The slide of the month was made by Mrs. Ham-buchen; its name "Majestic Beauty".

Minneapolis Color Photo-Club now has

a total membership of 29 in the Associate group. This scheme of membership was described in the Central Zone News for the month of June. Members of the MCPC, listed in the 1954 "Who's Who" number 21. This seems like an excellent record for one club, regardless of its size.

The Central Illinois Camera Clubs' Association now has 25 active member clubs on their roster. Latest member is Peoria Color Camera Club. The suggestion was made by Dr. Cochran that Central Illinois Camera Clubs Association change its name to Illinois Camera Clubs' Association as soon as CICC has absorbed CACCA! It appears that CICC is the most rapidly growing organization of its kind in the U.S.A. Who will challenge this assertion?

There are 59 clubs on the mailing list of the Gulf States Camera Club Council. When all of these clubs, which are located in the states of Texas, Louisiana, Alabama, New Mexico, Georgia, Arkansas and Mississippi, become members of the CSCCC it will indeed be a formidable association larger than CICC and CACCA combined. Newest member of GSCCC is the Key City

Camera Club of Abilene, Texas. The Newsletter of the CSCCC has enough material for one complete issue of the PSA CZ news. These folks are alive with activity.

News from Minneapolis Council of Camera Clubs indicates that Minneapolis International monochrome exhibition will be held again in 1955, after a lapse in 1954. This will be the 22nd performance of this well known international show. This year's exhibit is scheduled for December and will be combined with the 8th annual Minneapolis Color Slide exhibit in Minneapolis Institute of Arts. Closing date for both prints and slides is November 8. Judging will be on November 12 and 13. Prints will be exhibited beginning December 4 and extending through the 31st. The monochrome jury will be composed of Wilhelmus Bryan, Director of Minneapolis School of Art, Dorothy Pratte, APSA and Thomas Limborg, APSA. The Color jury will consist of Edmund Kopietz, artist and photographer, Paul Pratte, FPSA and Albert Roser, color photographer and exhibitor. Thanks to John Sherman, First Vice Chairman of Minneapolis CCC for this news.



Monument Moderne

From the 16th Milwaukee Salon

Dr. J. N. Levenson

Canadiana

from p. 7

James A. McVie, Irvine Dawson, Joe Brickner and Walter L. Wood, you'll know where the pictures were taken.

The three well known B. C. photo enthusiasts, together with Montreal's Wally Wood teamed up to follow the race. Wally was out on the Pacific coast on business. Joined the PSA party on a naval launch for a salty diversion.

Western Zone

from p. 8

Open to the public, it covers every phase of movie making and photography. Lectures by prominent and competent men as well as talks and demonstrations of allied subjects are scheduled daily. In addition there will be live models and a shooting script for all to take. Special trips to shoot photographic gems will be offered. The event is sponsored by the Northern California Council of Amateur Movie Clubs.

There will be a banquet for 1,000 people in the magnificent Fairmont Gold Room,

followed by a program of National Prize Winning Contest Movies.

The date set is Saturday and Sunday, October 22nd and 23rd.

While this is not an all-PSA affair, there are many PSAers in the council, and it will be nice to join in their convention.

John Cales of Lancaster, Calif. reports that recently the first annual "San Diego Photorama" was held in Balboa Park, San Diego. The event was under the sponsorship of the Southern California Association of Camera Clubs, and was open to all camera fans.

The event attracted over 400 photographers of all sizes, shapes and abilities. In the morning session, the photographers listened to Paul Oxley, San Diego professional photographer, discuss the serious and creative aspects of photography and its effect on both creator and viewer. In the afternoon session, the photographers roamed over the section of Balboa Park which had been set aside for a "model shoot". Twenty-one models, including a senorita from Mexico and a bearded trapper (represented to be a direct descendant of Davy Crockett), were present thruout the afternoon and all were

kept busy posing in the various settings which had been arranged. To climax the Photorama a beauty contest was held among the models (excepting the bearded trapper, of course). The winner was Sue Stevens of San Diego.

The Photorama was organized by a committee of eight selected from the San Diego Camera Clubs. Bob Conyers and Ken Rinker were co-chairmen, assisted by Ken Brown, Whit Milton, Bill Carter, Alice Rogers, Walter Harvey, and Ben Dalbo. Walter Harvey, a well-known PSAer of San Diego, served as Master of Ceremonies of the beauty contest and Ben Dalbo, another well known PSAer, was official photographer for the event.

Each year El Camino Real Color Pictorialists of Los Angeles wind up the public showings of their annual Color Slide Exhibition with a show at Santa Barbara where the Channel City Camera Club plays host.

This year the C.C.C.C. really went to town. There were 80 guests to the dinner on Saturday night, May 7th at the Mar Monte Hotel before the show.

An invitation had been extended to all



Refraction

From the 1958 Louisville

Morris Gurrie

in El Camion to join the Santa Barbarans on a field trip scheduled for Sunday and about 50 accepted. At 8 AM, with clear blue skies and balmy weather, 27 cars took off in a never-to-be-forgotten caravan and headed 80 miles north, with Dave Hart, a director of the Channel City Club, as leader. Dave had secured permission from the Commanding Officer of the 11th Dist. Coast Guard for the group to visit Point Arguello Diaphone Radio Beacon and Loran Station. To get there it was also necessary for him to get permission to pass thru seven miles of the enormous Sedden Ranch.

There were 73 people on the trip—that is surely a record for a camera club field trip! The 27 car caravan stretched for miles and was a sight to see.

After shooting pictures all over the Point, the Channel City group brought out the lunch—and what a lunch! To the ten women who furnished it—at their own expense and a great deal of their time—went sincere and hearty thanks. The Club treasury provided cases of cokes and beer.

Following chow, the caravan again took off for the Coast Guard Lifeboat station

four miles up the coast, where the rest of the day was spent taking more pictures and eating more food.

That one Club should do so much for another is an outstanding display of what photography can do and does do to promote friendship and good will. This was a wonderful field trip and everyone participating went home feeling better. Surely a 27 car caravan is a record that will be hard to beat. *Meda Hammond reporting.*

R. F. J. Oefinger writes from Redlands, Calif.: While enroute to San Diego to assist in the judging for the Southwest International, Jim Johnson, Secy of the Pictorial Division, stopped over a day to give us a call. Members of the Redlands Camera Club, F Stoppers Camera Club, San Bernardino Valley Portfolian Club, and Lens and Shutter Club of San Bernardino met with Jim for a general all-around "photojam" session, the event was of such interest to all concerned that the meeting didn't break up until the early hours. Accompanying Jim were Mrs. Johnson and daughter, Susan.

Can You Think?

If you can think, you can write.

If you can write, you should be writing for the Journal.

Your writing does not need to be profound. Leave the literature for Sherwood and Shakespeare. You have an idea, an opinion, a method someone else can use. Sit down and write it out and send it to the Journal.

Or you have a set of pictures that tell a story that might interest others. Write a set of captions for them and the Journal has a good picture feature as soon as you send it in.

If you have never written for publication before, may we suggest that you simply write as you would talk to a friend. Don't even think of that vast audience of members. Aim your writing at one friend whom you are trying to help. Use simple words, simple sentences, familiar terms.

After you have written out your thoughts, read the article casually and visualize the pictures you could make to illustrate it.

PSA JOURNAL



Concentration

From the 16th Milwaukee Salon

Yu-Chiu Cheung

Dig them out of your files, or make new ones.

Your pictures should be b&w, untuned, and can be of any size but preferably between 4x5 and 8x10. They should be glossy, but can be matte white or semi-matte. In an emergency we can use color slides but they lose something in the transition to b&w. We cannot reproduce your pictures in color unless you pick up the tab for the engravings, about \$400 per picture!

Mechanically, here are some suggestions that make the job a bit more professional, no harder for you, easier on the editor.

First, type your story, or have it typed.

Second, double-space your lines. That leaves room for the editor to put in the little touches he insists on, like correcting misspelled words, taking the periods out of A.P.S.A. and P.S.A. so they print like APSA and PSA. It is easier on the linotype operator, too, he has difficulty following single-spaced copy. And use white or manila paper, no fancy pinks and blues. Put your name and address on the top of the first page, even if you use a nom-de-

plume. The editor should know who sent it.

Here is a trick which is quite helpful. Most writers wonder if their copy is long or short of the requirements. The word count doesn't mean much. The line above has a two-letter word and one of twelve letters. It is our custom to use a letter count. The type used in our feature articles averages 62 letters and spaces per line of type. So set your typewriter at that spacing and every line you write will be equal to a line of type. Don't fill the line exactly, two letters over or four short can be filled out by the printer, usually. Exception is when there are many capital letters in a line. (They count for two except M and W which count for three . . . but don't count them, just be guided.)

If your article might fit into Zone News, or Letter to the Editor, we use a smaller type and the count is 42 letters to the line, because we also use a shorter line.

The large type runs about 65 lines to a column, the small 80. So if you type line for line and count your lines, you can see that seven pages of 62-count, 20 lines to

a page, will fill a Journal page, or ten pages of the 42-count will fill a three-column page.

We'll still accept your material if you don't follow these suggestions, if it is good, and doesn't duplicate something run recently. But, frankly, would you blame the editor if he looked twice at an article typed single-space on dark blue paper which he will have to copy letter by letter.

There are lots of things the Journal can use, darkroom and camera hints that have worked for you, made your picture-taking easier or more fun; travel hints; news of your accomplishments in photography; a new gadget you have developed; an idea you have for a new use for photography . . . the list is limitless, anything that deals with how-to should be high on the list.

You most certainly have at least one good story in your system, get it on paper and send it to the Journal. The pay? The satisfaction you always get when you help another, the satisfaction of doing that is the powerful lubricant that makes this PSA the really big thing it is in all our lives.



Debut

Harry L. Waddle

From the 1933 Pittsburgh Salon



For Security

From the 1954 Southwest

Geo. C. Sculley



Tiroler Mittag

Leopold Fischer

From the 1955 Rochester



Bleak, December

Barton King, APSA

Awarded Rochester Medal, 1933

NEW PRODUCTS



The new TDC table viewer projects a stereo still picture on an 8x10 screen similar to that of a small television set. Priced at \$119.50 it combines projector and screen in one light-weight unit. Polaroid viewing glasses are used by each spectator. Weighs only 15½ lbs. and is available from B&H-TDC dealers.



Aircraft landing lights, powered by small dry-cell batteries carried in a back pack, provide lights for movies indoors or out away from AC lines. Unit with batteries weighs 40 lbs., can also be used with standard lights and AC power supply. With high speed pan at sound speed, exposures can be made at f.22 at 35 feet. Gun-trigger switch provides instant on-off control. Price is \$42.50 less lamps and batteries and information may be had from Natural Lighting Corp., 612 West Elk Ave., Glendale 4, Calif.

Eastern Zone

(from p. 3)

all the members are looking forward to Nov. 14 when Virginia Goldberg, Reading, Ohio, is scheduled to present a color program, all camera fans in the area are invited to attend.

Cataract CC (NY)

The Cataract CC, Niagara Falls, rapidly growing PSA club in the Niagara Frontier, just completed its most successful season with its annual dinner and print & color slide competition.

The club took full use of PSA services to give a wide variety of interesting programs each month. The club used two PSA Recorded Lectures, a Salon Instruction Print set, and a Color Slide set. Barton King writes that the RLPs seem to always pack the house with plenty of newspaper publicity.

At the Annual affair, retiring President Barton King, APSA, won Print of the Year and PSAer John Waller, took honors for highest cumulative point score in the color division and was installed as Vice-President. Judges for the Annual were Adolph (See *Eastern*, page 53)

Mr. PSA Contest Closes Sept. 1

Closing date for the Mr. PSA Contest of 1955 has been set as Sept. 1, 1955. All membership applications received at Headquarters bearing a postmark not later than midnight of that date are eligible. They must be mailed from within the U.S. or Canada as the contest is open only to members within the continental limits.

Each full membership counts a full point, each overseas member counts a half point and a joint membership of husband and wife counts as 1½ points.

The prize is a trip to the Convention as guest of the Society and the S. P. Wright Trophy, a Paul Revere bowl engraved with the winner's name and achievement. The winner will be notified in ample time to prepare for the trip and his name will be announced in the October Journal so he will be known to all who attend.

It is important that in striving to win the Mr. PSA Contest that everyone remember the slogan "—but get the right member", because we want people who have need for PSA, and who will contribute to its services and fellowship. This is a contest for quality as well as quantity.

Tape exchange

The tape exchange mentioned in a recent issue has caught on, according to a report from George Cushman, the sponsor. An even dozen have signed up as we go to press and George has room for more. Send him a card with your name and address and your photographic interests. He will circulate your name to the others and you can make your own arrangements. No fees. You will find George's address on the Cinema Clinic.

RECORDED LECTURES

WM. G. McCLANAHAN,
922 Ryan St.,
Lake Charles, La.

It is peculiar, but at this time of the year probably more photographs are being taken than at any other, yet the attendance and activities at most camera clubs slumps badly during these summer months.

That's where we think the RL programs can be of service to you Club Presidents and Program Chairmen.

For if there was ever a program you could schedule on a limited budget yet which you felt would have the greatest possible drawing power for a summer meeting, it's one of the Recorded Lectures.

And just to prove our point, take a gander at the list of titles shown in our box on this same page. You'll find something there to appeal to the specialized or general interests of any group.

Obviously, in the limited space available in the Journal we can't begin to give you a detailed description of each of the lectures, but you can get that information merely by requesting our RL Brochure from any of our librarians or

Mr. PSA Contest Leaders

(As of July 1, 1955)

Sten T. Anderson
A. Millard Armstrong
George O. Baer
H. F. Balmor
Henry W. Barker
Dewitt Bishop
George F. Brauer
Lyall Cross
Alan J. Dale
Boris Dobro
L. B. Dunnigan
Samuel Grierison
Don Haasch
Walter E. Harvey
Fred Kuehl
Maurice H. Louis
Henry C. Miner
Arthur Papke
M. M. Phegley
Vincent M. Rocca
Loren Root
R. W. Sharon
Vincent Stibler
Paul J. Wolfe

our director of distribution (address listed in the box). Upon request, any of these individuals will forward you a complete catalog listing all the available lectures, and giving you detailed information on the number of slides, whether color or black and white, running time of the tape, etc.

The procedures in securing the lectures are simple. You forward \$25 for the first lecture, and \$5 for each additional lecture requested at the same time, to your librarian. You indicate what lectures you prefer, and when you'd like to have them. He'll confirm your reservation and upon return of the lecture to him, he'll refund \$20 of your initial payment. It's just that easy.

And of course the equipment you need is to be found in any camera club . . . just a 2x2 slide projector, screen, and tape recorder. We've pointed out before, but it will stand repetition, your club can actually make money through the rental of the RL programs. For there is no objection to your club assessing each member 25c or more for the privilege of viewing the show. Many clubs take in more this way than the \$5.00 rental fee being paid for the program, which results in a treasury improvement that no club we know of would ever turn down.

For those of you who may not be familiar with the RL programs, let us state that each show features the commentary of some well known personality in the photographic world, and each is illustrated with up to 100 color slides, so that you view the commentator's work (as well as outstanding samples by other photographers) as the commentator takes you through the problems of a particular type of work step by step.

Now's the time to get your reservations in for showing for late summer and fall. And remember for more detailed information, drop me a card. That brochure will get back to you by return mail.

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

No. 18. *Table Top Tricks*, by Laverne Bovair, APSA.

No. 17. *Filters, Facts and Fun*, by A. C. Shelton.

No. 16. *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15. *"Let's Look Over Their Shoulders"*, by H. Lou Gibson, FPSA and Lou Quitt, APSA, a nature subject.

No. 14. *Lighting Glass for Photography*, by June Nelson.

No. 13. *Birds in Color*, by Warren H. Savary, APSA.

No. 12. *The Language of Pictures*, by P. H. Oelman, FPSA.

No. 11. *Prints I'd Never Send To A Salon*, by George R. Hoxie, APSA.

No. 10. *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9. *My Camera in Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8. *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7. *Abstractions*, by Sewell Peacles Wright, APSA.

No. 6. *Comments on 100 Prints from the PSA Permanent Print Collection*, by J. Elwood Armstrong, FPSA.

No. 5. *New Prints for Old* by Barbara Green, FPSA.

No. 4. *Still Life* by Anne Pilger Dewey, Hon. PSA, APSA.

No. 3. *Outdoor Photography* by D. Ward Pease, FPSA.

No. 2. *Commentary on Recognized Salon Prints* by Morris Gurtis, APSA.

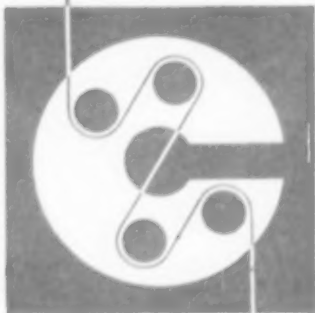
No. 1. *An Analysis of Recognized Salon Prints* by Ragnar Hadenvall, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

New "customers" should write: Fred Kuehl, 2001 46th St., Rock Island, Ill. Old customers still write their area distributors.

Cinema Clinic

Conducted by George W. Cushman



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Color Slides

To insure your spare color slides being used to best advantage in Armed Forces or V.A. hospitals, send them to either Karl Baumgaertel or Virginia Goldberg at the addresses shown on page 56 under CD Hospital Project. (You needn't be a CD member to be a part of this worthwhile effort.) Your slides will be used by trained therapists.

Movie Clubs

What's happening to our movie clubs? They're different than they used to be.

I'd like to ask all readers of this column this month to assist me in a survey. I'd like to find out if our movie clubs are all that we'd like them to be. You can help by answering a couple of questions. A summary of all answers will appear in this column in a couple of months.

This survey is based on the thought that movie clubs today aren't giving their members all they could in the way of helpful information and assistance on how to make better movies.

Either you (a) have never joined a movie club, (b) are now a member of a movie club, or (c) are a past member of a movie club.

Here are the questions I'd like to have answered:

(a) If you have never joined a movie club, why not? Please be specific. If there is a movie club in your area and you have visited a meeting or two, why haven't you joined? No matter what the reason is, let me know. It is very important that club officers know why you, and others like you, have not joined a club. Please be specific—and complete. List all the reasons why you have never joined a movie club.

(b) You are now a member of a movie club. Is the club all you want it to be? If not, what are your objections? Is the club giving you all you want? What do you want from your club that the club is not giving you? Be specific.

(c) As a former member of a movie club, why did you drop out? Your answers are the most important to this survey, so please send me an answer, no matter how simple or basic it may be, such as "dues too much" or "didn't like the officers" or "it was run by professionals" or whatever the reasons. The more reasons you can give—honest reasons—the more important this survey will be, since program chairmen everywhere will now be preparing their programs for the coming year and your criticisms will be of great value to them.

It is not necessary to sign your name if you don't want to. I am interested in the information you give, not who you are, nor what club you are referring to.

The results will show whether or not amateurs today are getting from their clubs what they wanted to get when they joined.

Along this line let me say that it appears to me that the clubs today are

getting away from the fundamental reason for their existence. That fundamental reason appears prominently in practically all of their constitutions, charters, or by-laws, and that is to assist members in learning more about amateur movie making.

Before the war most clubs provided lectures, demonstrations, talks and discussions by experts in the field who assisted the members in learning more about the subject.

Today an evening of showing movies seems to be the general program of most clubs.

When the members who thirst for knowledge complain to the program chairman, he says, o.k. boys, next week we'll have a demonstration on lighting.

When about one third of the average attendance comes to the meeting, the program chairman feels the meeting and the subject was a fizzle. Didn't the small audience prove it, he asks? So, back to a program of movies, even if he has to get a free commercial reel from his local library to fill out the program. The audience swells, he thinks it has been a good meeting.

Is a large audience the sign of a good meeting? If so, why not get Marilyn Monroe to do a strip tease; that will indeed be the best meeting of the club's history.

It appears the program chairman is judging a good meeting by the size of the audience. With respect to the entertainment value of motion pictures, this is erroneous. The reason is that too many people come to movie club meetings today to be entertained.

The chairman thinks that is what his club wants, judging from the turn out, so he continues his program of entertainment, he gets a big crowd, and he figures everyone is happy.

In time, the movie member who joined to learn about his hobby quits in disgust, saying "I can see better movies on TV" and he drops out.

The third of the audience that shows up when a lecture or demonstration is given is the active core of the club. Actually, the club exists for these few, and they are dwindling all the time because the club is offering them less and less.

This whole point was brought out quite clearly to me two years ago when the Civil Defense office in Southern California asked the clubs in our local Association to assist them in making some publicity films.

Not one of the clubs offered to assist. Why? Their reasons were all the same. We don't know how to do anything like that!

Of course not. The clubs have been too busy entertaining their members. They hadn't taken time to instruct them on how to use their equipment. Yet in any club today there is the best of equipment—expensive cameras of the highest quality, ample lighting gear, exposure meters, tripods—all the gadgets. The equipment is there but the know-how is lacking.

I would like nothing better than to have a hundred letters in response to these remarks stating that I am all wrong. I would like to know of any club in the country that is giving its members instruction on how to make better movies—the real reason movie amateurs join a club.

If there are such clubs, I should like to know of them, for they appear to be few and far between.

In the Long Beach Cinema Club a few years ago the members were asked what they wanted in the coming year. Of the 34 slips of paper that were turned in, 33 stated they wanted more information on how to make better movies! I know because I made the tabulation.

Heed that, Mr. Program chairman!

And if you think your members are any different, make your own survey. Send me the results and I'll gladly print them here two months hence.

As for the rest of you who will, please, answer the questions that apply to you, *a, b, or c*, and forward them to me promptly—while you think of it—since the results of the survey will be of great value to hundreds of program chairman and to thousands of the members they must please in the months ahead.

Camera Clubs

from p. 10

The officers of the club estimate that about one thousand exposures were made in the course of the evening!

To spur enthusiasm even more (as if it were necessary), the club announced that a competition would be held, in which the pictures taken at the party could be entered, with special prizes to be awarded.

With the new club season about to get under way and club program directors wrinking their brows with the effort of thinking up new ideas, we thought the "Available Light Party" gimmick might be a good one to pass on to you.

You're welcome!

Eastern Zone

from p. 50

Vignale, APSA, Hugo Koeniger, PSA and Theodore Kondo.

Tom Firth, APSA, sends news of misfortune overtaking Al Watson, APSA, and his wife Betty. Al had closed his business relations in Buffalo and sold his house,

packed his family and belongings in the car and were on the way to Chicago when another PSAer ran into them head on. Al has a broken shoulder, Betty a broken hip and the small fry scratched and bruised. The PSAer in the other car was killed, name not available.

Tom also tells me that Art Underwood and his wife Floss were down in Trappe, Md. over a weekend and that Tom's wife Caryl is in the hospital for observation and tests. I know I echo the sentiments of all PSAers who know Caryl Firth when I say I hope you are reading this column at home, Caryl.

Most of the news crossing my desk this time of the year, June, tells of Annual dinners, contests and elections. I enjoy trying to find how many PSAers are the real leaders in their clubs and because of anything better to write, I will let you all in on my findings.

Vailsburg CC (NJ) has PSAer Ken Wiley as President and Al Niederstadt, Treasurer. PPA (NY) hits the jack pot with an All-PSA list of officers headed by President, Frank Soracy, APSA; Joseph Barnett, APSA, Vice-Pres.; Ida Hildebrand, Publicity; Robert Worth, Program Director; Min Sapir, Color Director; Karl Kunkel, APSA, Print Director; Edward Wilson, APSA, Secretary and Ernst Ebbefeld, Treasurer.

PSAer Drake Delaney, President of Essex Falls Pictorialists, W. L. Garrison, President West Essex CC, Robert Goldman, APSA, President, The New York CSC, Henry Forrest, Secretary, Teaneck CC, Simon Goldsmith, President, Hypo Club of NY and Willard Carr, Vice-President.

Inwood CC has Harry Baltaxe, President, Dyckman CC, William Plumbhoff, President, Joseph Merlino, President, Yonkers CC, & Ed Hess, President, Jamaica CC.

The election of officers and directors of the Metropolitan CCC finds all but two of the directors PSAers and all of the officers. President, George J. Munz, APSA; Vice-President, William Hunn, APSA; Secretary, Min Sapir; Treasurer, Albert Wilder and Robert Stengarten, Chairman of Delegates. PSAers on the Board, Sam Benford, Ludolph Burkhardt, Dr. James Jay, Edmund Mayer, Tom Martin, Joseph Merlino and Ed Wilson, APSA.

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be mailed if an answer by mail is desired.

CCC Westchester

CCC of Westchester scored a clean sweep in the 1954-55 Interclub color competitions of the MCCC winning Club of the Year in both A and B, following close behind was the New York CSC.

Cleveland Salon

Photographers Exhibit Society of Cleveland, sponsors of the Cleveland Salon, completing final arrangements for the 4th International in color slides, pictorial, nature and in monochrome.

Collaborating is a local newspaper, The Cleveland Press, for wide northern Ohio publicity of the salon and PSA activities. Publicity will reach 500,000 people with salon attendance estimated at a million for duration of the exhibit.

The Cleveland Salon is handled in two separate sections for the greatest degree of appeal possible. The exhibition will be at the Cleveland Public Auditorium during the Do-It-Yourself Hobby and Photo Show, Oct. 1 thru 9th. The exhibition then transfers to the Higher Co. 10th floor Galleries, Oct 17 to 21. Closing dates for slides October 10, 1955—prints Sept. 10, 1955.

The Photographic Exhibit Society of Cleveland is planning activities for the amateur photographer where objectives of the PSA are concerned. The PES have been the only group in Cleveland to continue photo activity in this region along exhibition lines, and for increasing public interest in PSA.

Commentator

Commentator for a new children's portfolio will be Mrs. Erma DeWitt, New Paltz, New York. This new portrait portfolio is open to any members in the Pictorial Division.

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NATIONAL LECTURE PROGRAM

There is still plenty of time for camera clubs to make arrangements to book lecture program of Leonard A. Thurston, APSA, which NLP is sponsoring in October.

"Planned Action for Making Nature Color Slides" is being offered to clubs in a limited number of states due to the fact that the tour is limited to four to five weeks starting in Boston on Oct. tenth.

First request for this program came from the Sioux City, Iowa, CC, closely followed by inquiries from Baltimore, Chicago, Minneapolis, Charleston, West Va., and Freeport, Ill.

To enjoy this unusual program, your club members need not be specialists in nature photography. Len Thurston, an outstanding exhibitor and teacher, has put together a full evening's presentation along very broad lines.

Clubs interested in hearing this NLP program should contact Maurice H. Louis, APSA, as soon as possible. Mr. Thurston's itinerary must be completed by late summer so do not delay action. Mr. Louis can be reached at 333 West 56 St., New York 19.



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Send 10c (coin or stamps) for sample mount.

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Personal Service

In a recent issue of the "Honolulu Advertiser" camera columnist George Oka not only gives PSA some very favorable mention for its CD Hospital Project but also credits PSAer Capt. R. F. Redden, USN with what must be the ultimate in service to prospective color slide donors. Dick Redden, Project rep in the Islands has not only established a downtown Honolulu collection depot, the Hawaii Camera Sales Co., 1109 Alakea St., but offers to pick up slides himself from anyone phoning him at 4711, Ext. 56154.

With the help of a number of Hawaiian camera clubs, Capt. Redden has already forwarded several thousand fine color slides for the hospitals, with more promised.

Unfortunately Capt. Redden cannot extend his fine service to the mainland but there are other representatives of Uncle Sam in every Post Office who will arrange the delivery of your spare slides to Karl Baumgaertel or to Virginia Goldberg at the addresses shown on page 56 under CD Hospital Project. Simply identify the subject of your slides, wrap and address them, affix enough postage and you will have done a great deal towards bringing a lot of pleasure and in some cases, seriously needed therapy to a great many very deserving patients in the U. S. Armed Forces and Veteran Administration Hospitals.—Karl A. Baumgaertel.

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PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 21 by the 25th of the month and will normally appear in the next following issue. (Aug. 25th will appear in October.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAers who would like some interesting jobs in PSA activities. Many types of work available, on pay but loads of fun. Apply to Robert E. McFerran, FPSA, P.O. Box 185, Lake St. Sta., Minneapolis 8, Minn.

SOUND—Want to correspond and swap ideas with PSAers who own and operate Calvin Movie Sound Room projectors. Norman Link, PO Box 350, Salem, Indiana. 267

WANTED—Eastman Kodak Autofocus Enlarger, 5x7, Model D or later, good condition. New York or vicinity. Irving Harcourt Harris, 1457 Broadway, New York 36. 267

TRADE—Ektatape Model 102 tape recorder, professional broadcast station job in first class condition. List price \$485. Want good quality lenses; 80mm enlarging, 150-160mm enlarging and 20" lens in shutter for portrait work. V. Barker, 1326 W. Stephenson St., Freeport, Ill. 267

WANTED—One copy of March 1944 Movie Makers which contains article written by me on filming the circus. ACLers please notice. Oscar H. Horowitz, FACI, 31 Montrose St., Newton 38, Mass. 267

SELL—Best offer takes 6x5 Korona View, DE 6 holders, 1:4.5 K.A. 16mm in Alpha shutter, cost \$145; 1:6.8 Tr. Conv. Turner-Reich 10 1/2", 10", 24", etc. in Alpha, cost \$175; 1:6.3 B&L Tessar in Optimo; 1:4.5" Ross W.A. barrel, enlarger lens for 4x5 to 8x10 negs. All in good condition, subject to inspection, D. Von Ludwiz, 1365 E. 19th St., Brooklyn 30, N. Y. 267

SALE—Kalarit I with 3 lenses, case, flash, extras. Reasonable. Clifford Storch, 5 Winfield Terrace, Great Neck, N. Y. 267

STEREO—Want to get in touch with collectors of old stereo slides and viewers. Will exchange old views of Australian subjects for similar of America or for stereo accessories. H. A. Tregellas, 143 North Road, Elsternwick S.4, Melbourne, Australia. 267

SALE—Bell & Howell 16mm silent Diplomat projector and case, perfect cond. \$175. Walter G. Allen, Pauli, Penna. 267

SELL OR SWAP—35mm DeVry Magic Eye, takes 16 frames per second, speeds 1/100 to 1/1000th. Lenses 1:4.5, 1:3.5 and 6" tele. May also be used as street camera. 250, or best offer, or what have you to swap. H. J. Dubois, P. O. Box 15, Waukegan, Ill. 267

WANTED—Old time stereo Kodak with 1:7.7 lens that uses 120 film and gives 29 exp. (6 print). Condition secondary. Advise price. W. W. Russell, 2401 N. Third St., Harrisburg, Pa. 268

SALE—16mm Zoomar Varifocal lens, absolutely like new in every respect, including manufacturer's warranty. \$195.00 FOB. James A. Norton, 2535 Walnut St., Flint 4, Mich. 268

SALE—Museum piece, French stereo slide viewer "Le Taxiphone" (Stereo Chasseur). Holds 25 stereo slides. Crank transport, focusing and interpupillary adjustments. Beautiful mahogany case with large slide compartment. Black on white ivory indices. Has to be seen to be believed. Nathan George Horwitz, Lenox, Mass. 268

SALE—3 1/2x4 1/4 Paenmaker Speed Graphic, 47 Ekart, Kalarit RF, Focuspot, Graflex Flash w/7" rel., 4 film holders, fpa, if adapter. Like new. \$175. G. R. Burgess, 136 Oxford Road, Spartanburg, S. C.

LENS—80mm Astro-Berlin in Exakta mount, used twice. \$185.00. George T. Thompson, Box 1303, El Paso, Texas.

SELL OR SWAP—Kodak 35, 1941 model with new synch attachment for latest flash; Voigtlander Bessa, 2 1/4x3 1/4, Color Skopar 3.5 lens, practically new; TDC 200-watt projector with blower. Want Argus C-3, with or without telephoto. Frank H. Blumenthal, 1665-34th St. N. W., Washington 7, D. C.

WANTED—2 1/4x3 1/4 glassless negative holder for Eastman Precision enlarger A, Model I. Ivan D. Smith, Wayland, Mich.

BRUSH SOUNDMIRROR professional quality hi-fi tape recorder, latest model, rarely used. Cost \$309. First \$125 taken. Maurice H. Louis, APSA, 333 W. 56th St., New York 19, N. Y.

LENSES—8 1/4" Goetz Dagor, Universal shutter, \$40. 130mm Goetz Berlin Dagor, Compound, \$30. B&L Triple Conv. 7 1/2" 11" 16" in Compound, \$60. 12" Dallm tele. lhd. 1:7.7, \$25. 5 1/4" T.H. Cooke Aviar Series II, 1:4.5 in Compur, \$30. M. L. Friedman, 5016 3rd St. N. W., Washington 11, D. C.

SALE—Complete course (Am. Sch. of Photog.). First M.O. for \$55 takes it. M. H. Ruffner, 307 N. Parkerson St., Rayne, La.

SALE—Realist with 1:3.5 lenses, pair Type A filters, flash unit, deluxe viewer. All like new, original cartons. \$75 cash takes the lot. J. L. McCoy, 110 Hollywood Drive, Rochester 18, N. Y. 268

SALE OR SWAP—K-25 Aerial camera, 4.5 lens, carrying case, filter, etc. First \$125 or trade for late Leica, Canon, Rollei etc. J. J. Schott, 200 W. 90th St., New York 24, N. Y. 268

MOVIE—Want 8mm Kodachrome scene of sign at entrance of Old Sturbridge Village, Mass. Will pay \$1 if acceptable. Bruce E. Wallingford 587 N. Main St., Wallingford, Conn. 268

WANTED—Enlarging Head B, complete assembly for Kodak Precision Enlarger. W. Petersen, Box 239, West New York, N. J. 268

GRAFLEX—Owners of postcard Graflex camera with surplus accessories are asked to register them for the benefit of other owners who need parts no longer made. Particularly needed: film holders for 3 1/4x5 1/4 and 5x7 cameras in good condition. Graflex will not buy them but will refer inquiries to you. Send your list to T. T. Holden, Graflex Inc., Rochester 8, N. Y. 488

EXHIBITIONS and COMPETITIONS

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereos slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.
(For listing and approval send data to Ralph L. Mohan, 260 Forest Ave., Elmhurst, Ill.)

FANCOUVER (M.T.) Closes Aug. 5. Exhibited Aug. 24 to Sept. 5. Data: Pacific Natl. Exhibition, Exhibition Park, Vancouver 6, B.C., Canada.

PENANG (M) Closes Sept. 11-18. Exhibited Sept. 11-18 at Hin Co. Ltd. Data: Tan Teich-Hock, 31A Brick Kils Road, Penang, Malaya.

DETROIT (M.S.C.T.SS) Closes Aug. 10. Print fee \$2.00. Exhibited Sept. 10-23 at Chrysler and Imperial Salons. Data: G. R. Lohmbeck, 19310 Eastwood Drive, Harper Woods 36, Mich.

ROYAL (M.C.T.SS) Closes Aug. 12. Return postage only. Exhibited Sept. 23 to Oct. 29 and in provinces in Dec. Data: Secretary, Royal Photographic Society, 16 Princes Gate, London S.W. 7, England.

YAKIMA (M) Closes Aug. 27. Exhibited Sept. 21-25 at Central Wash. Fair. Data: S. Marling, 218 N. 25th Ave., Yakima, Wash.

ROSARIO (M.C.) Closes Aug. 31. Exhibited Oct. 1-30. Data: Pena Fotografica Rosarina, Sarmiento 633, Rosario, Argentina.

AMSTERDAM (M.T) Closes Aug. 25. Exhibited Oct. 1-16 at Gallery of Painters Assn. Data: Seev. Focus Fotozalen, Zolder Stationsweg 33, Bloemendaal, Holland.

MOCAMBIQUE (M) Closes Aug. 21. Exhibited Sept. 17 to Oct. 2 in Economica Bldg. Data: Salas de Fotografia de Mocambique, Caixa Postal 861 e 327, Lourenco Marques, Soc. Africa.

ROUBAIX (AMICOLE) (M.T) Closes Aug. 31. Exhibited Oct. 15-31. Data: Claude Boud, 128 Boulevard Gambetta, Roubaix (Nord), France.

ZARAGOZA (M) Closes Sept. 1. Exhibited Oct. 9-26. Data: Sociedad Fotografica de Zaragoza, Plaza de Sao 7, Bajos Zaragoza, Spain.

GOULBURN (M) Closes Sept. 3. Entry form not required. Exhibited Sept. 30 to Oct. 8. Data: H. H. Neales, 3 Russell St., Goulburn, N.S.W., Australia.

PYRALIS (M.C) Closes Sept. 4. Exhibited Sept. 17-25. Data: Western Wash. Fair Assn., Puyallup, Washington.

PSA (M.S.C.T.SS.MP) Closes Sept. 6. Prints, \$2.00; Slides \$1.50. Exhibited Oct. 5-8 at PSA Convention in Boston. Data: A. B. Falkson, 825 Summer St., Boston 27, Mass. Except MP, from Mrs. E. Louise Guerlich, Box 591 GPO, New York 1, N. Y.

CHICAGO (M) Closes Sept. 10. Fee \$2.00. Exhibited Oct. 2-30 at Museum of Science and Industry. Data: Miss Mary Able, 2617 Hartwell St., Evanston, Ill.

PERIGUEUX (M) Closes Sept. 10. Exhibited Oct. 30 to Nov. 20. Data: Dr. Jacques Merly, 27 rue de Metz, Perigueux (Dordogne), France.

Ghent (M) Closes Sept. 10. Exhibited Oct. 23 to Nov. 6. Data: Julien Tack, Nieuwland 37, Ghent, Belgium.

CLEVELAND (M.C.T.SS) Prints close Sept. 10; slides Oct. 10. Print fee \$2.00, slides \$1.25. Print exhibition Oct. 19 at Public Auditorium. Data: Photographers Exhibit Society, 12317 McGowan Ave., Cleveland 11, Ohio.

MEXICO (M.T.SS) Closes M on Sept. 22, T and SS on Oct. 1, M fee \$2.00. Exhibited Oct. 20 to Nov. 10. Data: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F., Mexico.

MADRAS (M) Closes Sept. 15. Exhibited Oct. 17 to Nov. 6. Data: A. Arumachalam, 16 Advocates' Chambers, High Court, Madras 1, So. India.

PRETORIA (M.C.T.PS, Tech.) Closes Sept. 30. Exhibited Nov. 5-12 in City Hall. Data: Oscar Abemovitz, P.O. Box 1965, Pretoria, So. Africa.

RIO DE JANEIRO (M) Closes Sept. 30. Exhibited Nov. 15-30. Data: Pedro Calhaziro, r. Carlota 65/67, Rio de Janeiro, Brazil.

BLUMENAU (M) Closes Oct. 1. Exhibited Nov. 12-20. Data: Foto Club Blumenau, Caixa postal 606, Blumenau, Santa Catarina, Brazil.

BATH (M.C.T.L) Closes Oct. 3. Exhibited Oct. 13-29 at Art Gallery. Data: P. B. Lauder, 11a Entry Rise, Combe Down, Bath, England.

SOUTHAMPTON (M) Closes Oct. 5. Exhibited Oct. 29 to Nov. 19 at Art Gallery. Data: C. Hosking, 115 Wilson Rd., Shirley, Southampton, Hants, England.

ARIZONA STATE FAIR (M.T.) Closes Oct. 12. M fee \$1.50. Exhibited Nov. 4-13. Data: Arizona State Fair, Phoenix, Arizona.

ORLANDO (M.SS) Closes Oct. 12. M fee \$2.00. Exhibited Nov. 5-19 in lobby of Chamber of Commerce. Data: H. W. Wallace, 209 S. Orange Ave., Orlando, Fla.

LUCKNOW (M.C.T.) Closes Oct. 15. Exhibited Nov. Dec. Data: S. H. H. Ravasi, 63 Yakipur, Allahabad 1, India.

VICTORIA (M.C.T.) Closes Oct. 15. M fee \$1.50. Exhibited Nov. 13-20 at Art Gallery. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B.C., Canada.

BIELLA (M) Closes Oct. 15. Exhibited Nov. 4-14. Data: Cineclub Biella, Via della Vittoria 31, Biella, Italy.

BRUSSELS (M) Closes Oct. 15. Exhibited Oct. 12 to Jan. 1 in Town Hall. Data: R. Bonard, 465 Avenue Reine Astrid, Cansheim (Brussels), Belgium.

SANTIAGO (M) Closes Oct. 22. Exhibited Nov. 15-27. Data: Foto Cine Club de Chile, Huafraun 1223, Of. 14, 2° Piso, Santiago, Chile.

HONG KONG (M.C) Closes Oct. 15. Exhibited Dec. 12-24 at Alliance Francaise Bank Bldg. Data: Tom Chan, 8 New Eastern Terrace, 2nd Flr., Causeway Bay, Hong Kong, China.

MINNEAPOLIS (M.T) Closes Nov. 8. M fee \$2.00. Exhibited Dec. 4-31 at Institute of Arts. Data: Gerald T. Beall, P.O. Box 742, Minneapolis 1, Minn.

PALANPUR (M) Closes Dec. 30. Entry form not necessary. Exhibited in Feb. Data: Rev. J. L. Evans, Mission House, Palanpur, Bombay State, India.

NEWARK (M.T) Closes Jan. 21. Exhibited Feb. 4-21 in Public Library. Data: Wes Osborn, 20 Rock Ave., Newark, N. J.

Other Salons

(These salons do not meet minimum requirements for recognition specified by Pictorial Division.)

TRENTO (M) Closes Sept. 5. Exhibited during October. Data: Societa Alpina Tridintina, Via Mamei 109, Trento, Italy.

BOLOGNA (M.C.MP) Closes Sept. 15. Exhibited Oct. 16 to Nov. 6. Data: Associazione Fotografica Professionisti, via Montegrappa N.3, Bologna, Italy.

SANTO ANDRE (M) Closes Sept. 15. Exhibited during Nov. in Industrial School. Data: Camera Club de Santo Andre, Rua Siqueira Campos No. 761, Santo Andre, Est. de Sao Paulo, Brazil.

Color

(Color Division Approval)

(For listing and approval send data to Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, L.I., N.Y.)

DETROIT, Sept. 10-25, deadline Aug. 15. Four slides \$1. Forms: G. R. Lohmbeck, 19310 Eastwood Drive, Harper Woods, Mich.

ORLANDO, Aug. 27-Sept. 3, deadline Aug. 15. Four slides \$1. Forms: Jane A. Heim, P. O. Box 7095, Orlando, Florida.

SALT LAKE, Sept. 7-16, deadline Aug. 20. Four slides \$1. Forms: Reed Wood, Walker Bank and Trust Co., Salt Lake City, Utah.

PITTSBURGH ALL COLOR, Sept. 18-25, deadline Sept. 6. Four slides \$1. Forms: T. C. Wetherby, 116 Ave L, Pittsburgh 21, Pa.

P. S. A., Oct 5-8, deadline Sept. 6. Four slides \$1.50. Forms: Arthur Falkson, 825 Summer Street, Boston, Mass.

LUXEMBOURG, Oct. 11-21, deadline Sept. 19. Four slides \$1. Forms: Rene Jentgen, 30 Rue de Blochaes, Luxembourg, Grand Duchy.

MAGIC EMPIRE, Oct. 17-24, deadline Sept. 30. Four slides \$1. Forms: Joe E. Kennedy, APSA, 1029 Kennedy Building, Tulsa 3, Okla.

MEXICO, Oct. 20-Nov. 10, deadline Oct. 1. Four slides \$1. Forms: Arturo Vives S., Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F.

CHICAGO, Oct. 30-Nov. 6, deadline Oct. 10. Four slides \$1. Forms: Ruth Welby, 9570 Orchard St., Chicago 14, Illinois.

CLEVELAND, Oct. 31-Nov. 11, deadline Oct. 10. Four slides \$1.25. Forms: Mary Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

ARIZONA, Nov. 4-13, deadline Oct. 12. Four slides \$1. Forms: Arizona State Fair, Phoenix, Arizona.

VICTORIA, Nov. 13-20, deadline Oct. 15. Four slides \$1. Forms: James A. McVie, APSA, 2171 Bartlett Ave., Victoria, B.C., Canada.

EVANSVILLE, Oct. 30-Nov. 10, deadline Oct. 17. Four slides \$1. Forms: Laverne Seifert, R. R. No. 1, Box 537, Evansville, Indiana.

SANTIAGO, Nov. 15-27, deadline Oct. 25. Four slides \$1. Forms: Luis Lopez Williams, Huafraun 1223, Of. 14, 2° Piso, Santiago, Chile.

MISSISSIPPI VALLEY, Nov. 16-21, deadline Nov. 2. Four slides \$1. Forms: Mrs. Sarah Gray, 3810 Finkman Ave., St. Louis 9, Mo.

MINNEAPOLIS, Dec. 4-8, deadline Nov. 8. Four slides \$1. Forms: Gerald T. Beall, P. O. Box 742, Minneapolis 1, Minnesota.

NEW YORK, April 6-9, deadline March 9. Four slides \$1. Forms: Russell Myerly, 143-17 38th Ave., Flushing 54, New York.

MEMPHIS, Sept. 11-26, deadline Sept. 1. Four slides \$1. Forms: Louise Clark, Brooks Art Gallery, Overton Park, Memphis 12, Tenn.

STOCKTON-ON-TEES, Oct. 22-Nov. 5, deadline Sept. 29. Four slides \$1. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

NEWARK, Jan. 14-31, deadline Jan. 7. Four slides \$1. Forms: Wes Osborn, 20 Rock Ave., Newark, N. J.

Stereo

(For listing send data to Dr. Frank E. Rice, FPSA, 6524 N. Maplewood, Chicago.)

DETROIT, August 10 closing. 4 slides; \$1. Viewmaster accepted. Data: G. R. Lohmbeck, 19310 Eastwood Drive, Harper Woods 36, Mich.

ROYAL, Closes August 12. 6 stereo slides. No fee, send sufficient postage for return. Data: Royal Photographic Society, 16 Princes Gate, London S.W. 7, England. (Judging by hand viewers)

PITTSBURGH, Closes Sept. 6. Exhibited Sept. 18 and 25. 4 slides; \$1. Data: T. C. Wetherby, 116 Avenue I, Pittsburgh 21, Pa.

PSA, Closes Sept. 6. 4 slides; \$1.50. Data: Arthur B. Falkson, 825 Summer St., Boston 27, Mass.

TORONTO, Sept. 10 closing. 4 slides; \$1. Data: George Boyd, 11 Faircroft Blvd., Toronto 13, Canada.

MEXICO, Closes Oct. 1. Four slides \$1. Exh. Oct. 20-Nov. 10. Forms: Arturo Vives S., Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F.

ENGLAND (Stockton-on-Tees), Third Annual Exhibition of Color Photography. Closes Sept. 29. Exhibited in various cities in England and Scotland. 4 slides—American standard also Viewmaster. Judging and exhibiting by handviewer. Data: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

ORLANDO, Oct. 12 closing. 4 slides; \$1. Viewmaster accepted. Data: H. W. Wallace, 209 S. Orange Ave., Orlando, Fla.

SHOREWOOD, Closes Nov. Data: A. N. Williams, P. O. Box 1906, Milwaukee, Wis.

CHICAGO LIGHTHOUSE, Closes Nov. 10. Data: Henry H. Erskine, 1282 Sherman Road, Highland Park, Ill.

Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.)

EVERGREEN EMPIRE, Closes Aug. 15. 4 slides \$1. Exh. Aug. 23-28, 31, Sept. 9. Data: Dr. C. W. Beidel, Box 1236, Sta. A., Brenton, Wash.

KENTUCKY, Closes Oct. 31. Fee \$1.50 for 4 prints, 4 slides or 4 sequences; additional sequences free with each entry. Data: Kentucky Society of Natural History, Box 81, University of Louisville, Louisville, Ky.

MISSISSIPPI VALLEY, Closes Nov. 4. Four slides \$1. Data: Sarah Gray 3810 Finkman Ave., St. Louis 9, Mo.

Motion Pictures

(For listing send data to Alfred Norbury, APSA, 3526 Harrison St., Kansas City 3, Mo.)

PSA 1954 INTERNATIONAL, Closes Sept. 1. Fee: MPD members, one entry free, all others \$1. 8mm 16mm sound and silent. Exhibited PSA Convention, Boston, Oct. 5-8. Data: Mrs. E. Louise Guerlich, Box 591, GPO, New York 1, N. Y.

PSA Services

Camera Clubs—Fred W. Fia Jr., FPSA, 4946 Sheridan Rd., Chicago 49, Ill.
Chapters—W. E. Chase, FPSA, 606 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.
National Lectures—Maurice H. Louis, APSA, 333 W. 56th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kochl, 2001 44th St., Rock Island, Ill.
Topic—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
Travel—Tom Firth, APSA, Teague, Md.
International Exhibits—Eastern: Luther A. Clement, c/o Rohm and Haas Co., 5900 Richmond St., Philadelphia 37, Penna. Central: Olin Goldnick, 354 South 23rd St., La Crosse, Wis. Western: Miss Mary E. Wing, 4088 Fourth Ave., San Diego 1, Calif.

PSA Publications

(All inquiries about circulation should be addressed to PSA Headquarters, 2095 Walnut St., Phila. 1, Pa.)
Editors:
PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
PSA-T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St. S., Binghamton, New York.
Color Division Bulletin—Floyd A. Lewis, 199-06 104 Ave., Hollis, N. Y.
Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
Nature Shots—Alfred Reuter, APSA 4234 1/2 Greed Ave., Los Angeles 8, Calif.
P. J. Bulletin—Lyle Williamson, 07 Midland Ave., Fairlawn, N. J.
Pictorial Division Bulletin—Mary Able, 2617 Hartwell St., Evanston, Illinois.
Stereogram—Joseph W. Douras, 631 Selden, Detroit 1, Mich.
Technical Division News Letter—R. C. Hakanson, APSA, 10322 Lake Shore Blvd., Cleveland 8, Ohio.
Camera Club Bulletin—Russell Kriete, APSA, 4949 Byron St., Chicago 41, Ill.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

Color Division

All

Hospital Project—Send slides to Karl A. Baumgartel, APSA, 621-19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.
 To "adopt" a hospital, information from Howard Miller, 39 Indian Hill Road, Winnetka, Illinois.
CP Membership Slide—Dr. C. W. Biedel, 2304 Velde, Bremerton, Wash.

Individuals

Star Ratings—Lloyd Robinson, Jr., 1616 W. 109th St., Los Angeles 47, Calif.
Slide Circuits—R. B. Horner, APSA, 2935 Rosemont, Chicago 45, Illinois.
International Slide Circuits—John Moddering, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dr. C. W. Biedel, 2304 Velde, Bremerton, Wash.
Instruction Slide Sets—Mrs. Andree Robinson, APSA, P.O. Box 1838, Miami, Arizona.
Color Print Competition—Joe E. Kennedy, APSA, 1039 Kennedy Blvd., Tulsa 1, Oklahoma.
Color Print Set—Harrison Seyer, 211 Westwood Rd., Wadsworth, Annapolis, Md.
Color Print Circuits—Harrison Seyer, 211 Westwood Rd., Wadsworth, Annapolis, Md.
Hand Colored Print Circuits—James Archibald, Northampton Courts, Northampton Road, Amsterdam, N. Y.
International Slide Competition—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
Permanent Slide Collection—George P. Johnson, FPSA, Forestry Bldg., State College, Pa.
Library—Hort L. Roush, Johnston Bldg., Charlotte 1, N. C.
Technical Service—W. E. Rasmussen, APSA, 2741 S. 59th Ave., Cicero 50, Illinois.

Clubs

Hospital Project—Howard Miller, 39 Indian Hill Rd., Winnetka, Illinois.
Judging Service—East: Dr. B. J. Kaston, 410 Blake Rd., New Britain, Conn.

Fred T. Richter, 839 Beach Ave., LaGrange Park, Illinois; **West: Walter F. Sullivan**, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)
Exhibition Slide Sets—This service obtained from same sources listed under "Judging Service".
Slide Set Directory—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.
International Slide Set Exchange—Frank B. Boyles, 120 Cowell Ave., Oil City, Pa.
Color Slide Circuits—Mrs. Vella Finne, APSA, 4217 E. Fourth St., Long Beach, Calif.
National Club Slide Competition—Merle S. Ewell, APSA, 1422 W. 48th St., Los Angeles 62, Calif.
Color Print Sets—Miss Louise Keller, 1929 E. Salano Drive, Phoenix, Arizona.
Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Ernest Wildt, 335 First St., Palmdale Park, N. J.
Book and Film Library—Albert E. Rorer, 4246 Upton Ave., South, Minneapolis 10, Minn.
Film Review Service—Ernest F. Humphrey, 4722 Burley Ave., Louisville 14, Ky.
Technical Information—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets—Ludwig Kramer, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 11st St., Erie, Pa.
Print Sets—Howard E. Foote, APSA, 722 W. 168th St., New York 32, N. Y.
Librarian—Albert E. Cooper, P.O. Box 428, Omaha 1, Nebraska.
Slide Study Circuits—Alford W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarbush St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

Clubs

Hospital Slide Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.

Pictorial Division

Individual

American Portfolios—Hugh E. Curtis, 2503 Lillie Ave., Davenport, Iowa.
International Portfolios—Miss Ethel E. Hazen, Secy, 3616 N. Sherman Blvd., Milwaukee 16, Wis.
Star Exhibitor Portfolios—Roy E. Lindahl, APSA, P.O. Box 355, Dravton Plains, Mich.
Portrait Portfolios—Mrs. Lillian Ettinger, 1330 Birchwood Ave., Chicago, Ill.
Portfolio Clubs—Sten I. Anderson, APSA, 3247 O. St., Lincoln 3, Nebraska.
Portfolio Medal Award—Doris Martha Weber, FPSA, Hinkley Lake, Rt. 2, Brunswick, Ohio.
Award of Merit—Gunn E. Dahlby, APSA, 131 Ridge Ave., Evanston, Illinois.
Personalized Print Analysis—Dr. John W. Super, 18861 Puritan Ave., Detroit 21, Mich.
Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.
Salon Labels (Enclose 1¢ stamp)—James T. Johnson, 1712 Calle Cerro, Santa Barbara, Calif.
Pen Pals—Frances Hajek, 8515 South Yates Ave., Chicago 17, Illinois.

Clubs

American Exhibits—East: Robert W. Keith, 7335 East End Ave., Chicago, Ill. Central: Roy F. Schwab, 7413 N. Damen Ave., Chicago 45, Ill. West: M. M. Denderick, APSA, 3356 Canfield Dr., Carpinteria, Calif.
Club Print Circuits—George J. Munz, APSA, 37 Homestead Place, Bergenfield, N. J.
Club Print Judging Service—Don E. Hassch, 3005 Teton St., Boise, Idaho.
International Club Print Competition—Vernon N. Kurling, 3327 Creighton Ave., Baltimore 15, Md.
Portfolio of Portfolios—Maurice Shook, 1629 San Pablo Lane, Santa Barbara, Calif.

Salon Practices—Ralph L. Mahon, APSA, 360 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereos Division

Individuals

Personalized Slide Analysis—Max Sorensen, 1119 E. Andrews, Fresno, California.
Individual Slide Competition—Frederick T. Wiggins, Jr., 418 Meacham, Park Ridge, Illinois.
Slide Circuits—James W. Sower, The Detroit Times, Detroit 31, Michigan.
Large Size Stereograms—Wheeler W. Jennings, 135 10th St. S., St. Petersburg, Florida.
Slides for Veterans—George Towers, 19635 Rogge, Detroit 34, Michigan.
Old Stereo Library—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.
Tapo Recordings—Charlie Brinko, 1514 Aster Place, Cincinnati 24, Ohio.

Clubs

Club Slide Sets—L. H. Longwell, APSA, 169 Geneva Ave., Elmhurst, Ill.
Instruction Sets—Earle E. Krause, APSA, 5706 S. Harper, Chicago 37, Illinois.
National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #15, Denver 15, Colorado.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Illinois, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers.
Photographic Information—Don J. Mohler, Net Park, Cleveland 12, Ohio.
Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Robert J. Goldman, APSA, 43 Plymouth Road, Great Neck, N. Y.
Nature—Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.
Pictorial—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.
Stereo—Dr. Frank E. Rice, FPSA, 228 N. LaSalle St., Chicago 1, Ill.

Master Mailing List

Color—Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, N. Y.
Nature—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.
Pictorial—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.
Stereo—Ezra Poling, 65 Strong St., Rochester 31, N. Y.

Who's Who

Color—Mrs. Blanche Kolarik, FPSA, 5801 W. 63rd St., Chicago 38, Ill.
Nature—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.
Pictorial—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.
Stereo—Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

Activity Directors are requested to promptly notify the Journal of any corrections and additions to this listing. Deadline is 5th of the month.

Club Members

Services marked "Club" are available to clubs as a unit, not to club members as individuals. Services marked "Individual" are restricted to those who are members of PSA. This is one of the advantages of PSA membership. Why not join now?



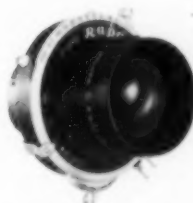
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Prices include Federal Tax where applicable and are subject to change without notice.

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